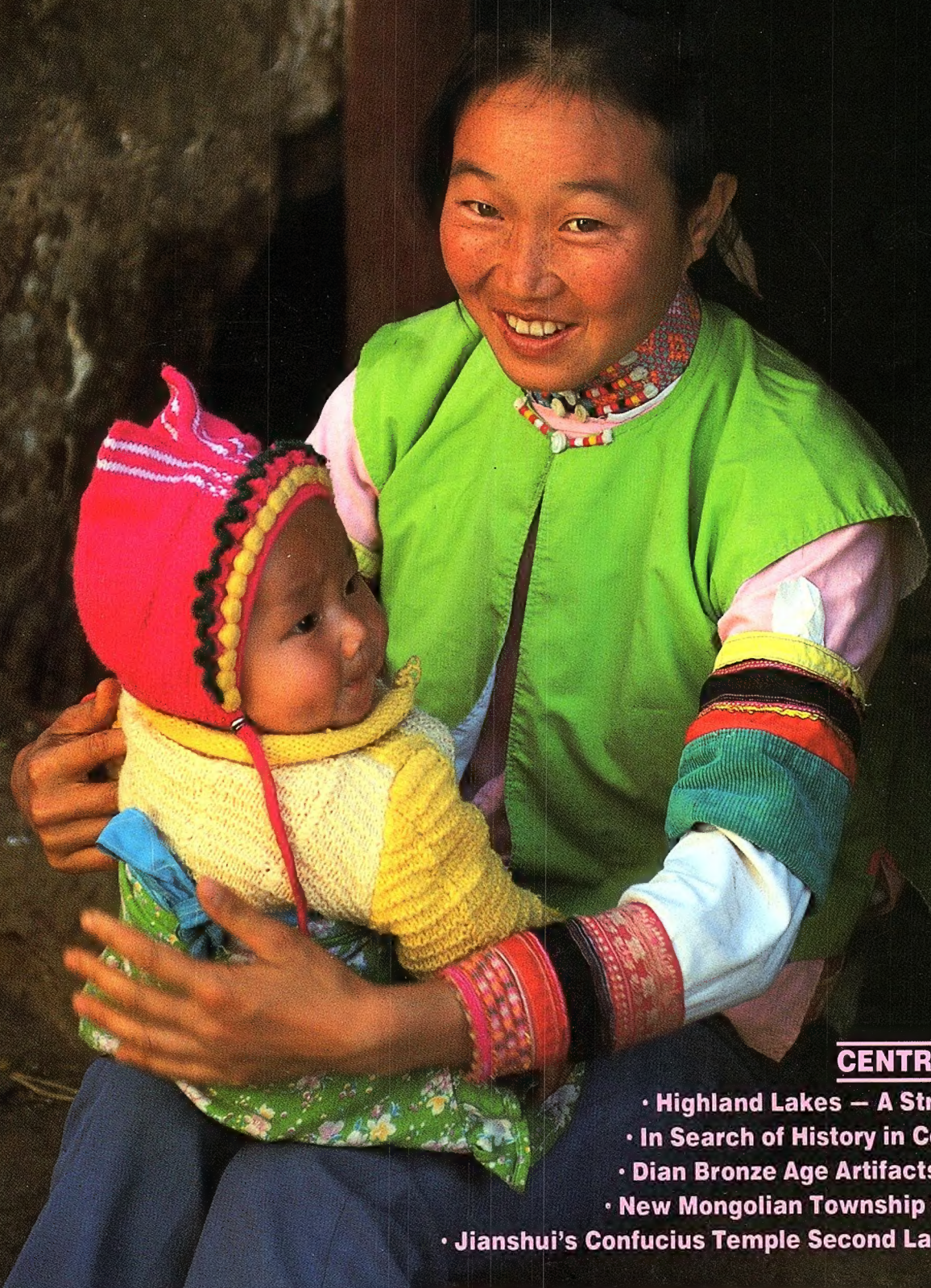


China

T O U R I S M



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CENTRAL YUNNAN

- Highland Lakes — A Strings of Pearls
- In Search of History in Central Yunnan
- Dian Bronze Age Artifacts from Yunnan
- New Mongolian Township in Old Yunnan
- Jianshui's Confucius Temple Second Largest in China

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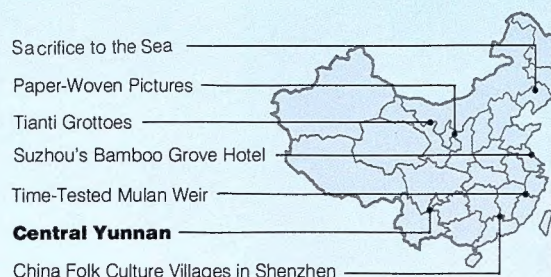
Photo by Peng Zheng

Central Yunnan

Yunnan is one of the largest of China's provinces, but it contains more variety than any other province in terms of vegetation, animals, peoples and terrain. It is no surprise, therefore, that Yunnan is a favourite destination for tourists visiting China. CHINA TOURISM has also previously taken our readers to explore the border areas of this fascinating province on several occasions. In issue 72, we journeyed to the southern part of Yunnan to introduce Xishuangbanna. The Hengduan Range in the northern section of the province were profiled in issue 108. CHINA TOURISM travelled along the fabled Silk Road in western Yunnan in issue 120. Most recently, we began the year 1991 by bringing our readers along the narrow-gauge Kunming-Hekou Railway which formerly linked Vietnam with China in issue 127.

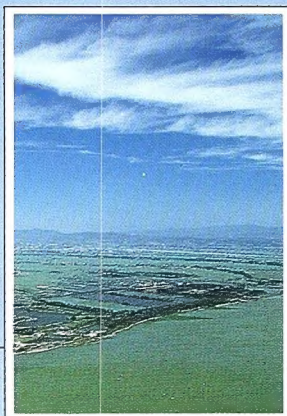
The centre of Yunnan Province, besides possessing some scenic areas, is also the centre of history and cultural development of the province. From the perspective of the historian, the principal areas of interest are the evolution of its indigenous civilization more than 2,000 years ago and the interrelation of Yunnan's native peoples with the Han Chinese, which at times has been contentious. As you read through this issue, you can realize that the links between central Yunnan and the Central Plains (comprising the middle and lower reaches of the Yellow River) may have been forged in bronze more than 3,000 years ago. Because of its remote location and the fact that it borders several countries in Southeast Asia, the potpourri of minority peoples that populate Yunnan are well represented. At the same time they have maintained many of their old customs and traditions. On the following pages you can see how the customs and traditions of the Yi and other native peoples have come to influence the Han Chinese living in Yunnan and vice versa, as evidenced by the fact that the second largest Confucian temple in all of China is in Jianshui. Another interesting vignette presented here is how a remnant of the Mongolian army from present-day Inner Mongolia came to rest in Tonghai.

In this issue, you discover that central Yunnan has spectacular terrain to serve as a background to observe its colourful minorities. A number of lakes, mountains and some of the world's great rivers combine to produce a multitude of breathtaking views. We invite you to turn to the following pages to explore central Yunnan, a place which piques the interest of not only adventurers, but also historians, archaeologists, scientists and anthropologists alike.



Front Cover: Mother and son of Mongolian descent in Xinmeng Township, Tonghai, Yunnan Province (by Peng Zheng).

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Photo by Zou Yongqiong

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Central Yunnan: The Land of Lakes

Geologically, Yunnan is an offshoot of Tibet; thus, it is no surprise that highlands occupy 93 per cent of the entire area in Yunnan Province. In central Yunnan, the terrain slopes gently and is characterized by large basins and numerous lakes. These form the agricultural, political, cultural as well as the geographical centre of Yunnan. Here, the climate is temperate and rainfall adequate. It is also the most affluent region in the province as it was the first place to see reclamation of land and opening of natural resources.

Central Yunnan is embraced by a number of mountain chains and large rivers. In the west are the Hengduan Mountains with snow-capped peaks and deep valleys. In this area, such rivers as the Nujiang, the Lancang and the Yuanjiang pour down some 1,800 metres from their source in the Qinghai-Tibet Plateau and dash their way to Southeast Asia. To the northeast, the magnificent Wumeng Mountains straddle over the Jinsha River which flows eastward to feed into the Yangtse, the largest river in China. To the south, stand the Ailao and Wuliang Mountains beyond which is the vast expanse of the subtropical jungle at Xishuangbanna.

During the 3rd century B.C., in the Warring States Period in Chinese history, an army from the State of Chu came to the Dianchi Lake area south of present-day Kunming, the capital of Yunnan. They found the land here extremely fertile and gradually became accustomed to the region and, after their commander set himself up as King of Dian, even were addressed the same way as the locals. During the Han Dynasty (206 B.C.-A.D. 24), the emperor bestowed to the ruler of Dian an official seal normally bestowed on a local king, an action that signalled the acceptance of the tributary system of the central Han court by the Dian local ruler. Commerce flourished, production techniques improved and a unique culture began to take shape. Several sites of this Bronze Age culture have been found during the twentieth century.

In the 1250s, Kublai Khan, who later founded the Yuan Dynasty in 1271, led the Mongol forces into Yunnan and set up a provincial administration here, effectively ending the Dian Kingdom's history. The Yuan army was stationed to places as remote as Qutuo Pass near today's Qilu Lake in Tonghai County. Stationed in Xinxing Prefecture (today's Yuxi) northwest of Tonghai were over a thousand Han Chinese officers and soldiers, some of whom were drafted from Jingdezhen in Jiangxi Province, a town celebrated as the "capital of porcelain". Not surprisingly they set up kilns and began to produce porcelain wares. After the fall of the Yuan Dynasty (1271-1368), a group of defeated Mongol cavalymen abandoned their horses, and took up residence along Qilu Lake. They first made their living by fishing in the lake and later became farmers and craftsmen.

During the Ming Dynasty (1368-1644) the central court exercised a policy of massive immigration to develop the region's resources and defend the frontier. At one point, there were 400,000 to 500,000 immigrants and soldiers from the Central Plains who made Yunnan their home. Near Yilong Lake at the southern end of central Yunnan, the immigrants and the troops built city walls, dug wells and opened schools in conformity with the tradition of the Central Plains. Even the name they gave to their city was the same as that of their hometown — Lin'an (today's Hangzhou). The temple in the city was built during the Yuan Dynasty by the court. The scale of its construction then ranked top among the temples in the country. From a close look at the houses of local residents, one will find that they very much resemble the architectural style of the native Yi ethnic people.

The ceaseless southward push by the forces from the Central Plains resulted in many Han Chinese settlements springing up in the basins and by the lakes in central Yunnan among the local ethnic minorities. This in turn led to the merging of mainstream Chinese culture and that of native ethnic groups in Yunnan in certain areas and yet independent development in other areas. The colourful arts and crafts, architecture, costumes, songs and dances that grew out of these developments are described by scholars as the Dian culture, which exerted its influence to other areas in the province.

At this time last year, under the guidance of local scholars, we took a reporting trip to central Yunnan, and discovered that the first region opened in the province was an ideal area for tourists, certainly off the beaten track.





○ Places reported in SPECIAL FEATURES

CENTRAL YUNNAN

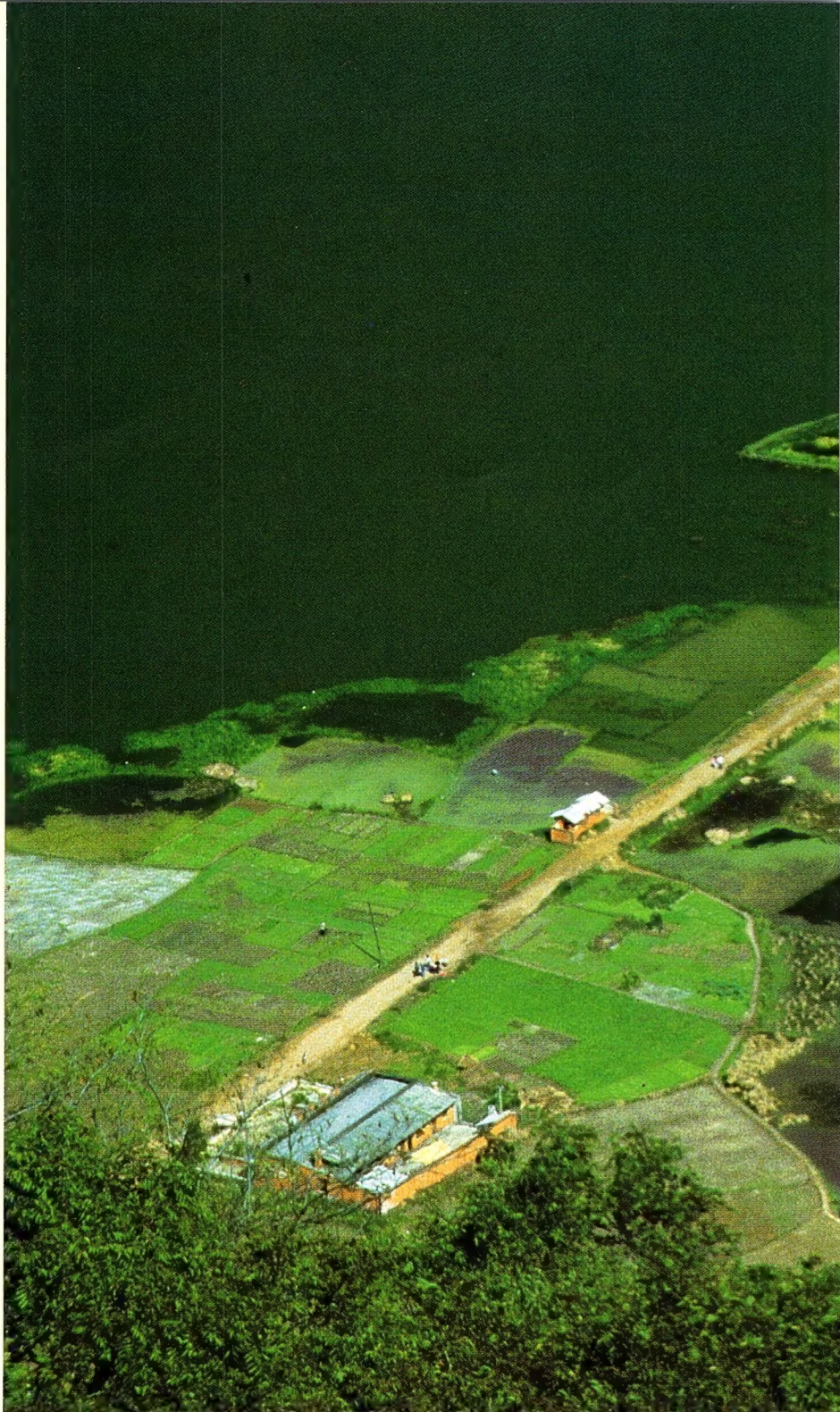
Highland Lakes

— A String of Pearls

PHOTOS BY PENG ZHENG
ARTICLE BY JUN FENG

In central Yunnan, there are a number of highland lakes such as Dianchi, Fuxian, Xingyun, and Yilong, each offering unique scenic beauty. More interestingly, some of them are connected with each other. The numerous lakes are a result of the special terrain and climate in Yunnan. The terrain elevation in the northwest is higher than that of the southeast. The towering mountains of the eastern Himalayas in the west become gentle slopes and plateaus as they stretch to the heart of the province. The six fluvial systems include the Irrawaddy River, the Mekong River, the Yangtse River and the Nujiang River which flow through deep canyons. Another contributing factor to lacustrine development is that the humid sea wind coming in from the south is blocked by the Wumeng and Hengduan Mountains, and so the precipitation is heavy in the region. The many geological faults in Yunnan make it possible for lakes to be formed. The lakes, over thirty in number, are a major characteristic of central Yunnan topography. The lakes are mostly formed by land faults which have graced them with curving coasts, making the scenery more attractive.

On average, the area is blessed with over 2,500 hours of sunshine each year. Its year-round spring-like weather is due in large measure to the fact that the area is situated at a low latitude and on a plateau about 2,000 metres above sea level.





Expansive Dianchi Lake

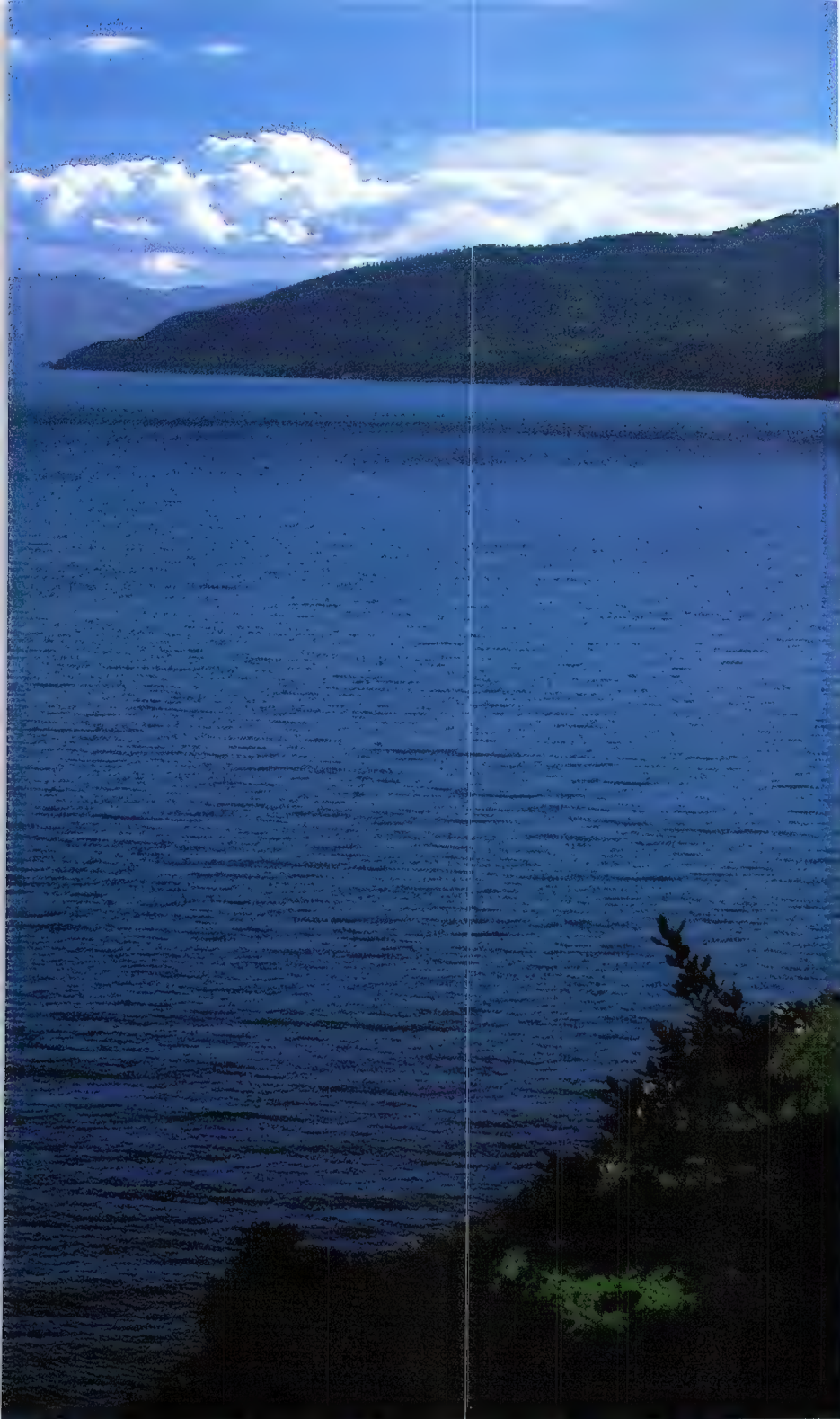
The 300-square kilometres of Dianchi is the largest lake in Yunnan. So impressed by its beauty, gracefulness and the vast water surface capable at times of tossing up violent storms, residents in Kunming, the capital city northwest of the lake, also refer to the lake as a sea. The lake, 1,886 metres above sea level, is formed by a highland limestone fault as a result of the movement of the Himalayas Mountains in the Tertiary Period. The deepest point of the lake measures eight metres. Measuring 40 kilometres in length the lake is fed by over twenty surrounding rivers and streams of different scale and embraced by several dozen peaks of the Wumeng Mountains. There are many stories in regard to its name. The most convincing one has it that the largest tribe that settled in the area more than two millennia ago was called the Dian; thus, the name Dianchi, literally meaning Dian Lake.

Normally the lake is calm and gentle. When there is a storm, however, the roaring waves fully demonstrate its power and might. The locals describe the lake's moods as "virility seasoned with tenderness". With the coming of autumn, the lake is dotted by ancient style wooden fishing boats with a single sail. In winter, sea gulls flying away from cold flock here, giving the lake more vitality. In spring, the banks are decorated with red peach blossoms and white pear flowers.

The area that surrounds the lake forms the largest basin in Yunnan. The temperate climate, vast stretches of water with an abundance of aquatic life, crisscrossing irrigation networks and fertile land have long made the region the richest and most populous place in the province.

The lake is narrow in the north and wide in the south. Consequently, what attracts people's attention in the north is the scenery that combines water and willow trees and flowers on the bank, while in the south the endless water surface and the mountain peaks offer a different taste of nature. The lake is especially beautiful when winds subside and it reflects the tinted sunlight of dawn or sunset.





Deep Fuxian Lake

Travelling southward from Dianchi Lake, one arrives at Jiangchuan County. About ten kilometres northeast of the county seat and about 90 kilometres from Kunming sits crystal clear Fuxian Lake, 1,721 metres above sea level. In the shape of an upside-down gourd, it is vast and deep in the north, narrow and shallow in the south. Its deepest part is 151.5 metres, making it China's second deepest lake, next only to Tianchi Lake at the Changbai Mountains in southeastern Jilin Province. About twelve kilometres at the widest part and four kilometres at the narrowest point from east to west, the lake covers an area of 212 square kilometres and ranks third in size among all the lakes in Yunnan.

In its south, the lake is connected with Xingyun Lake by the one-kilometre-long Haimen River. Strangely, fish in the two lakes always turn back when they reach the Haimen River. By the river stands an eye-catching stone stele carved with three bold characters in the handwriting of Qing Dynasty Emperor Qianlong reading "Fish Border Stele". For centuries, people have said that in deference to the power of the emperor, fish do not dare cross the river into the other lake. Others argue that different species of fish from different lakes simply do not mix with each other. The real answer to the riddle lies in the difference of water quality. Simply stated water in Fuxian Lake is less nutritious than that in Xingyun Lake and fish, already adopted to their present water environment, naturally have no desire to enter waters of unfamiliar quality.

Fuxian Lake has the clearest water among all lakes in the province. In times of wind and waves, the lake looks dark green but the water is penetratingly clear as soon as the wind stops. Though fish thrive in great abundance in the lake, there is no fishing boat to be seen during the daytime. Fishermen believe that since the water is so clear that the fish can see the fishing hooks and nets and swim away as soon as they are cast. The custom here is for the fishermen to sleep in during the day and go fishing when darkness falls.

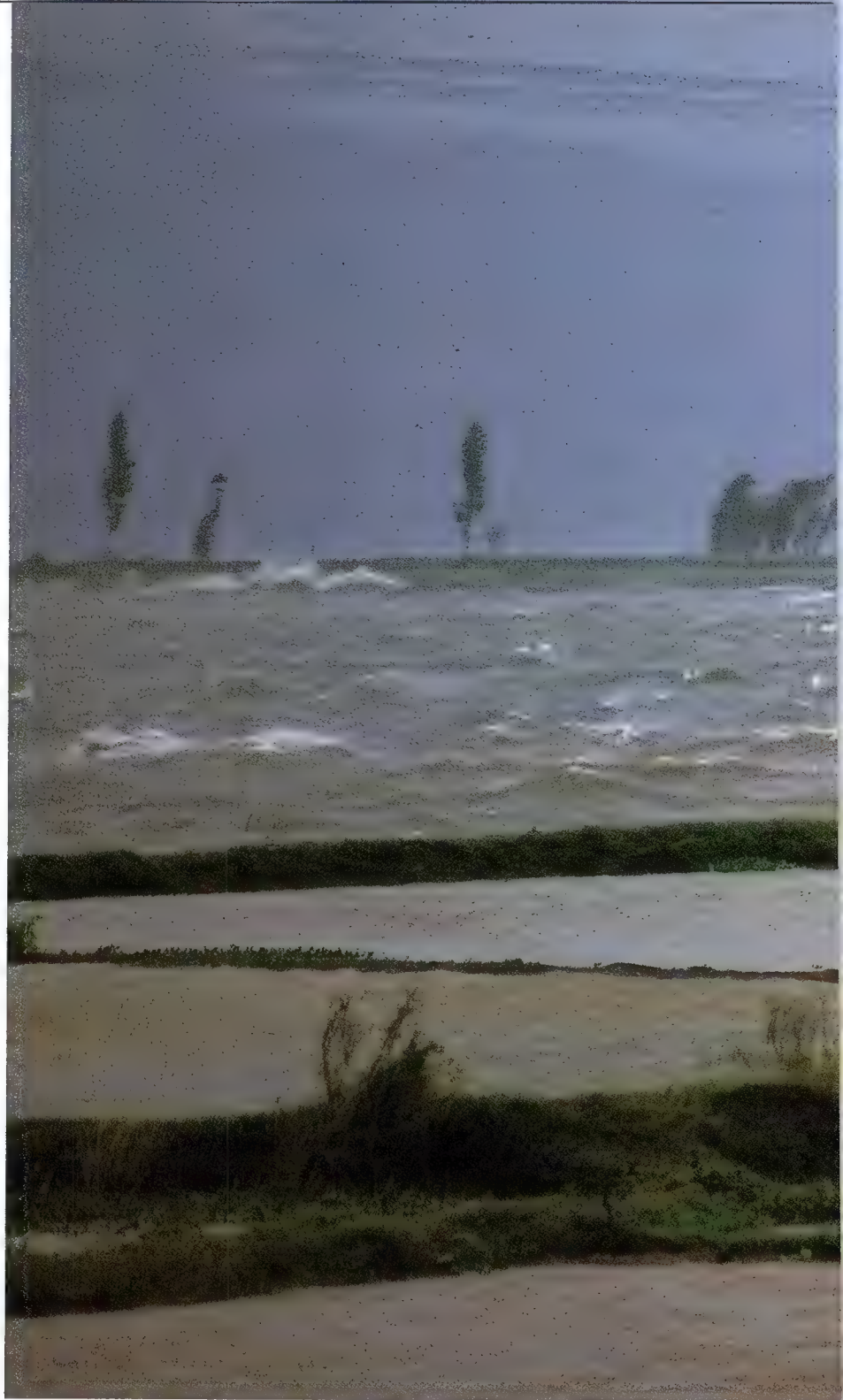
The lake is screened by graceful mountains and dotted by traditional fishing villages as well as three parks. In its west, the peaks are precipitous and majestic. A solitary island in the southwestern shore of the lake is embellished by ancient buildings which have undergone restoration efforts in recent years. At one point on its eastern shore a hot spring flows from the foot of a hill right to the bottom of the lake. The 40°C spring water creates an ideal situation for bathing and relaxation. The lake water temperature varies very little between summer and winter. At Chengjiang County for two hundred metres along the northern section of the lake near the basin, the water is only one to three metres deep. Underneath the clear water on the lake bed the bottom is covered by fine sand, making the area an excellent natural bathing place.

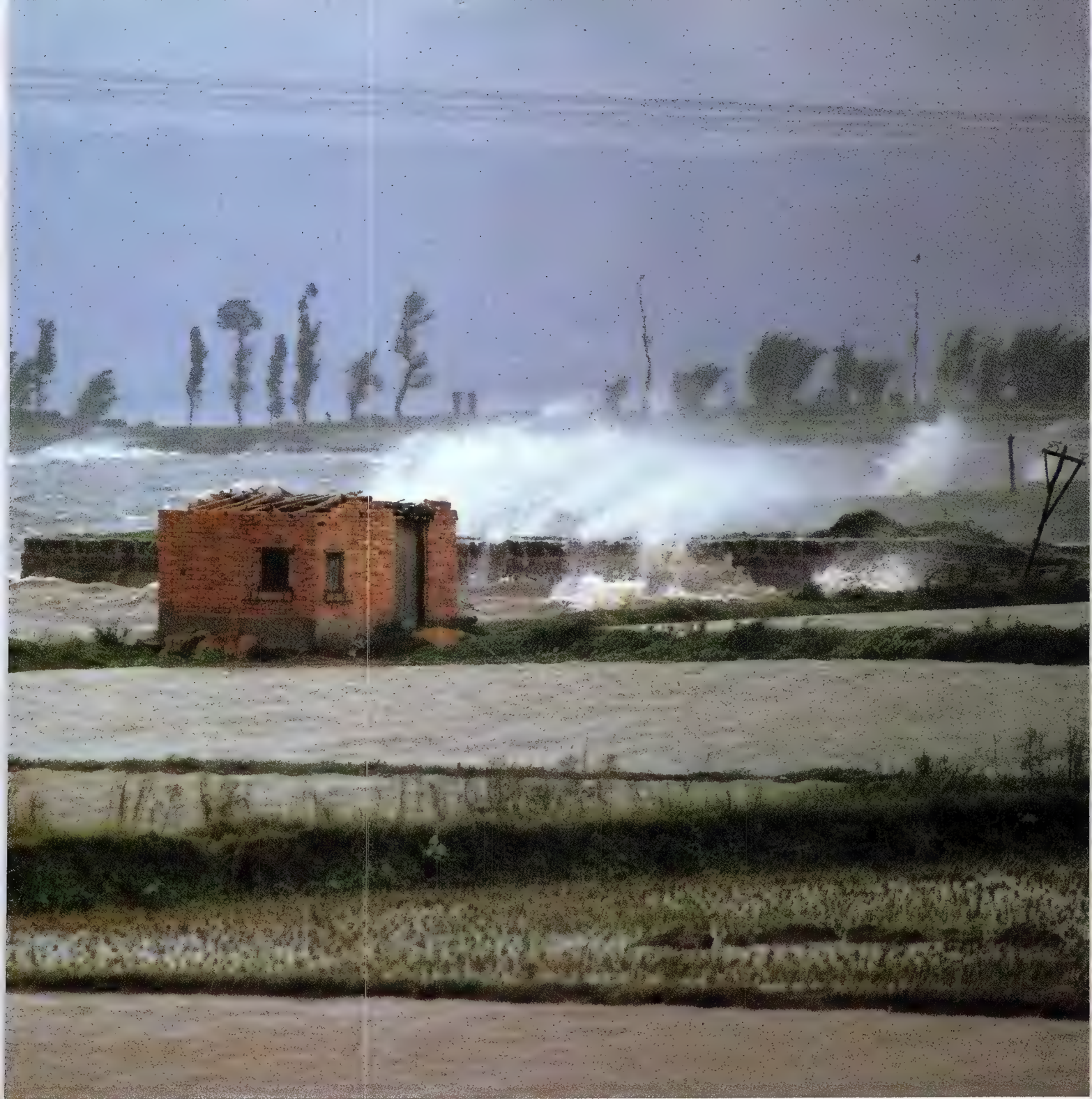
Tranquil Xingyun Lake

Separated only by a river, Xingyun Lake is the closest lacustrine neighbour of Fuxian Lake. The irregular, oblong Xingyun, located 1,722 metres above sea level, is one metre higher than its neighbour. Occupying an area of forty square kilometres within the boundary of Jiangchuan County, the lake is ten metres at the deepest point. Known as a "natural fish farm", it is one of the first lakes where fishery was engaged. Rainfall constitutes the major source of the lake's water supply. Sturdy waterweeds grow in the lake. When storms sweep across the lake, the normally placid waters rise up to form waves.

Even trees and houses along the lake are shrouded in mist caused by the splashing waters. When the lake become calm, it looks most enchanting under the moonlight. When the moon casts its light on the clear water, the whole sky, with the bright moon, silver clouds and sparkling stars, is vividly reflected in the water, hence the name of the lake — Xingyun meaning stars and clouds in Chinese.

Many hot springs can be found all along the lake. The two hot springs near its eastern shore emit hot water all year round. To the west, Haixi Village with its hot springs has developed into a sanatorium resort.










Peaceful Yilong Lake

A short trip southward from Xingyun Lake leads one to Yilong Lake, east of the entrance to Shiping County. It is 1,414 metres above sea level and seven metres at the deepest spot. As the region is remote from human settlement, waterweeds grow in great quantity and a pristine natural environment has been preserved. The lake is spotted by three islands: the Greater Water City, the Lesser Water City and the Mabaolong, which were once inhabited by the Yi ethnic group. In Yi language, the term "water city" is "yiluo". At the beginning of the Ming Dynasty, (1368-1644) the Han people from the Central Plains who came to settle in Shiping County did not understand the Yi language and took the Yi term of water city "yiluo" for the name of the lake. Moreover, they even changed that sound a little bit so that the fourth largest lake in Yunnan is now known as "Yilong Lake" — Lake of the Strange Dragon.

During the Tang Dynasty (618-907), a local tribe set up its village on the Greater Water City Island, marking the beginning of town construction in Shiping. During the Song Dynasty (960-1279), another ethnic group built a settlement on Lesser Water City Island. The great number of snakes on Mabaolong Island made the third island virtually uninhabited. During the Tang and Song Dynasties, outlaws fleeing from punishment would often hide themselves on Mabaolong. In the mid-14th century, many battles between the local ethnic groups and the Yuan army as well as between the Yis and other invading ethnic groups took place on Mabaolong.

Apart from the natural scenery, other attractions on these islands and along the lake include a fairly large number of temples and pavilions which provide scenic views. On weekends, small trains bring over groups of holiday makers who come to go fishing here. 

Translated by Huang Youyi



CENTRAL YUNNAN

In Search of History in Central Yunnan

PHOTOS BY PENG ZHENG
ARTICLE BY DENG QIYAO
& SUN JIONG

The hub of Yunnan is, of course, its capital Kunming. But the areas to the south of Kunming, rarely known to tourists, have their own charm, especially those culturally connected with remote days in history.

Our journey started from Kunming, and the first stop was Chenggong, lying to the east of Lake Dianchi, and then Yuxi, which was not far from Chenggong. Afterwards we went to Chengjiang to the north of Lake Fuxian, Jiangchuan near Lake Xingyun and Tonghai near Lake Qilu. Then we went further down south to Shiping near Lake Yilong and nearby Jianshui. Finally, we got to Gejiu, the capital of the Honghe Hani and Yi Autonomous Prefecture.

昆明

Kunming: A Starting Point

It was deep in autumn when we arrived Kunming, which is situated in the central area of Yunnan. The sky seemed very blue with wisps of cirrus clouds here and there. It was as mild as spring despite its low latitude because of its high altitude. It was really a pleasant journey.

Though very early in the morning, downtown Kunming was already bustling with people going to and fro in the streets and alleys. We went to an old street flanked by uniform two-storey wooden houses. The elaborately carved gates and windows, now dull by wind and weather, were still effectively shutting the noisy world out.

We entered an antique teahouse to have breakfast. Like teahouses elsewhere in China, this teahouse was also full of old customers with their bird cages chattering while sipping tea. Their cages, I noticed, were all well-crafted.

In the suburbs of Kunming, we noticed



This beautiful parrot not only beautifies but also livens up conversation early in the morning at this teahouse in Kunming.

Chenggong: Commercial History

Having left Kunming, our car raced along Lake Dianchi towards Chenggong. Orchards seemed to move fast past us on both sides of the car. From time to time, we caught sight of blue lakes with occasional sailing boats gliding on water. We happened to fall on a market day when we arrived at Chenggong.

According to Yuan Dynasty historical records, central Yunnan of the 14th century was full of markets. "The markets start at noon and are crowded with the Han and ethnic peoples. Shells are used as money." This indicated that markets in Yunnan had appeared as early as in the Yuan Dynasty (1271-1368). In fact, commercial activities undoubtedly took place long before this time.

Today, shells were, of course, no longer used at the Chenggong market. However, the market, as in the old days, was crowded with both Han and ethnic peoples. Everywhere, you could see colourfully dressed ethnic people with baskets on their backs bending over and looking at things like embroidered shoes, colourful prints, and clay cats at various stalls.

Teahouses here had even more of an antique flavour. Furniture and windows facing the street were all so worn by use that they had lost their sharp edges or pointed corners. People liked to enter those quiet places for a break.



The older teahouses in Chenggong are popular with the senior citizens.



Tile cats may have originated in Han areas of China, but ironically are few and far between in the rest of contemporary China; nevertheless, tile cats are found in great abundance in Yunnan (by He Fangnan).

That almost each household had a clay cat and *tunkou* masks hanging at the entrance. These devices were said to scare off evil spirits. They had originated in the Central Plains region and were now localized. The irony is that such things have totally disappeared in the Central Plains of China today.

The appearance of Han Chinese culture in Yunnan has something to do with war, and, appropriately enough, initially took place during the Warring States Period. In the year 280 B.C., Zhuang Qiao of the State of Chu led his men over the mountains to Yunnan and then he set himself up as the king of Dian in a capital near present-day Kunming.

The clay cat was said to have evolved from the original worship of the Yi people of the tiger, their favoured totem symbol, while the fierce-looking, colourful designs on the *tunkou* masks originated from totem worship of ethnic peoples. They looked simple and rustic.



A market day in central Yunnan is a lively, bustling affair.

Yuxi: Historical Cultural Exchanges

These blue and white porcelain shards from a shallow bowl unearthed in Yuxi were made by Yuan soldiers who were originally porcelain workers at the famous porcelain centre of Jingdezhen in Jiangxi.



The painted patterns and architectural style of the Tingquan Pavilion in Jiulongchi (Nine Dragon Pool) Park in Yuxi reflects a strong influence from the Central plains.

Having looked round the Chenggong market, we elbowed our way out of the crowd. It was already noontime, and we continued our journey to Yuxi. The road was flanked with tall eucalyptuses.

A ruin of an ancient porcelain kiln was recently excavated in Wayao Village in the suburbs of Yuxi. According to textual records, this kiln had been built by workers of the famous porcelain centre Jingdezhen of Jiangxi, who had entered Yunnan along with the Yuan army of Kublai Khan. In this area, archaeologists found porcelain clay glaze, and completed porcelain bowls, jars and other daily necessities as well. There were two principal types of porcelain, namely, blue glazed porcelain and blue and white porcelain. Their shape, glaze and patterns were rather rustic and simple. Villagers told us that they had to turn to pottery today, because porcelain produced in Jingdezhen has entered Yunnan in large quantity and they were unable to compete. Therefore local porcelain kilns had to close down one after another. Throughout the history of Yunnan, large numbers of people have immigrated here. During the Ming Dynasty, this tide of migration reached its peak as some 400,000 to 500,000 people moved to Yunnan from the Central Plains

region. During the five hundred years from the eighth to the thirteenth centuries, when Nanzhao Kingdom and Dali Kingdom were ruled by indigenous people, troops were often sent to Central Plains to impress artisans to work in Yunnan. At the time of the Tang Dynasty, for instance, a raiding party of soldiers from Nanzhao Kingdom, situated near Lali Erhai, invaded Chengdu in Sichuan and "took several scores of craftsmen back to the south", according to records. These workers were mostly weavers, masons, carpenters and brick-layers, but there were also acrobats and oculists among them. Even today, the work of these artisans can still be found from time to time throughout central Yunnan.

Another time during the Tang Dynasty, in the mid-eighth century to be more specific, Zheng Hui, a magistrate of Xilu County in Sichuan was brought to Yunnan by force. He was later appointed prime minister of Nanzhao Kingdom and was in charge of legislation. Naturally he promulgated legislative measures similar to laws which were in effect within his old district and the Central Plains.

Another interesting historical vignette centres around Zheng He, a Ming Dynasty eunuch and later a navigator. When we got to his hometown Kunyang, on the southern bank of Lake Dianchi, we learned that Zheng He had formerly been a Hui national named Ma He. His ancestors had come from Persia six generations before and entered Yunnan with Yuan troops. Because of his wartime performance, this ancestor was appointed Prince Xianyang. At the age of twelve, Ma He was recruited to be a eunuch. Because of his great contribution to the Ming court, he was bestowed the surname Zheng by the emperor and given the title of Sanbao (Three Treasures) Eunuch. He was to gain fame for his several adventurous ocean voyages that took him to the Indian Ocean, Persia, Arabia and East Africa.

After spending one night in Yuxi, we set off the next morning for the Nine Dragon Pond Park, ten kilometres to the northwest of the county town. Parallel to the road we were driving on, there was a canal flanked by eucalyptus trees with twisted trunks. Our car turned round a corner and pulled up at the foot of a mountain. From quite some distance away, we could spot some pavilions

amidst the luxuriant foliage. We reckoned that must be where the park is.

Inside the park there stood a building called the Nine Dragon Palace, inside which there was a pillar entwined with nine carved dragons. A fountain of water gushed out voluminously from the Nine Dragon Pond. It was one of the water resources utilized in the vicinity. Beside this pond stood a two-storey, square-shaped building known as the Fountain Listening Pavilion. It was said to have a history of over a hundred years, and not long ago was renovated. I mounted the pavilion and noticed that the pillars of this structure were all painted with patterns often seen in gardens located within the Yangtse basin.



The Nine Dragon Palace not unexpectedly is marked by nine vividly portrayed dragons.



Chengjiang: A Natural High

It was getting dark when we finally left Nine Dragon Pond Park. Then we drove hurriedly to Chengjiang. When our car entered the county seat of Chengjiang myriad lights were punctuating the darkness. Located at the foot of Liangwang Mountain at 2,825 metres



The leg of a white marble altar is in the form of a fantastic animal. It can be found in the Longquan Temple, four kilometres northwest of the Chengjiang county seat.

above sea level, the highest point of central Yunnan, Chengjiang was a prosperous area.

Four kilometres to the northwest of the town lay West Dragon Pond with rich water resources. It was said that the volume of water gushing out in an evening is about 100,000 cubic metres. Since Ming times, many temples and monasteries have been built here. In the Longquan (Dragon Fountain) Monastery, we saw a unique wooden altar with legs made of marble. The design of the legs was in the form of a mask representing some fantastic animal at the top of the leg. This altar was said to have stood there for ages, and it certainly looked it for areas of it have become worn down into depressions from constant rubbing over generations.

Then we turned south and got to Jiangchuan, where we saw the sign of the typical Yunnan culture — bronzeware in unique shapes.

Tonghai: A Historical and Ethnic Crossroads

Tonghai, by Lake Qilu, is a county seat. Several different ethnic peoples inhabit the vicinity. It used to be a town of strategic importance along China's southwestern border in the old days. During the Yuan Dynasty, troops from seven provinces were stationed in this area. This was the farthest point that the power of China's government could penetrate in the southwest. Several villages around the county seat were inhabited by Hui people. In each village there stood a mosque. The horizontal plaques in the mosques were all written in Arabic. Their ancestors were said to have immigrated here from Persia by the Silk Road. Led by an imam named Ma Weixin, we paid a visit to the mosque in Gucheng Village. The roof of its main hall was covered with glazed tiles in traditional Chinese style, while the decorative patterns inside were more typical of those found

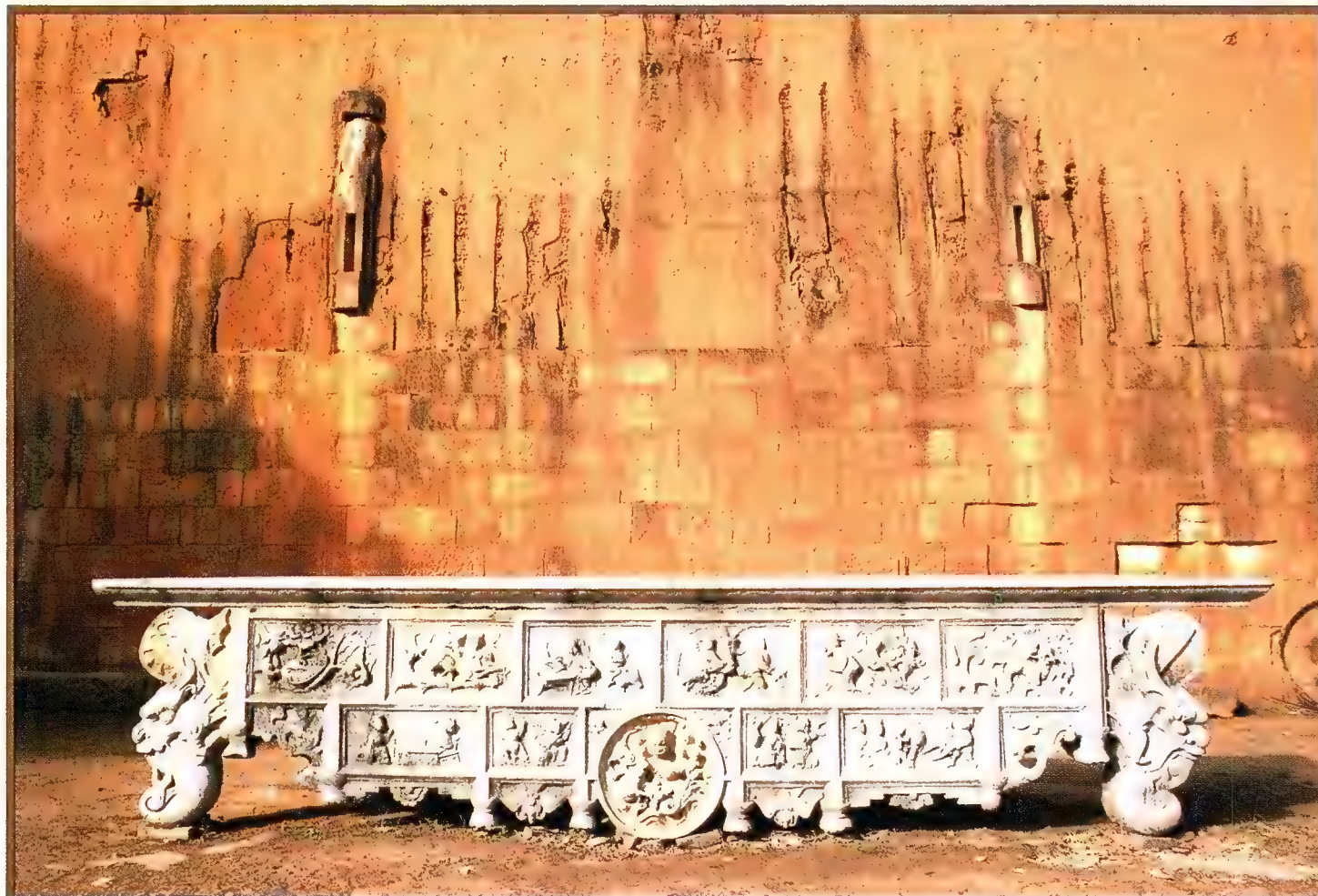
in Persia. A mixture of Chinese and Persian features, its architecture was rather unique.

Another place we visited was called the Three Sage Temple in Xiaoxin Village, not far from Gucheng. This temple was rather unique. Its side entrance, for instance, was a brightly coloured, elaborately carved wooden gate. Higher up in mid air, a strange looking beast used a straw to drink beverage from a container on the hand of a man sitting on a white ox. There must be an interesting tale about this. But unfortunately no one was able to tell. Judged by the costume and appearance of this figure, he was obviously an ethnic group man. The design of this gate was apparently influenced by the Han Chinese. I was told that this gate had originally been designed by a man named Gao Yingmei who lived during the late Qing Dynasty.

The Yuanming Temple in Hexi Town, occupying a large area, was first built in 1341 and completed in 1368. Unfortunately, it was destroyed by a fire. Today part of it has been rebuilt. Inside this temple, a large statue of Buddha from Thailand was the focal point of worship. In a corner, we found



This decorated entrance to a local residence is found in Tonghai, which is a veritable melting pot for minorities



Yuanming Temple in Hexi has an unusual stone altar table with legs in the form of monsters said to be the sons of dragons and a high relief rounded centrepiece for added support.



This imam of the Hui has been to Mecca and proudly displays this tapestry depicting the Kaaba in Mecca which he purchased there.



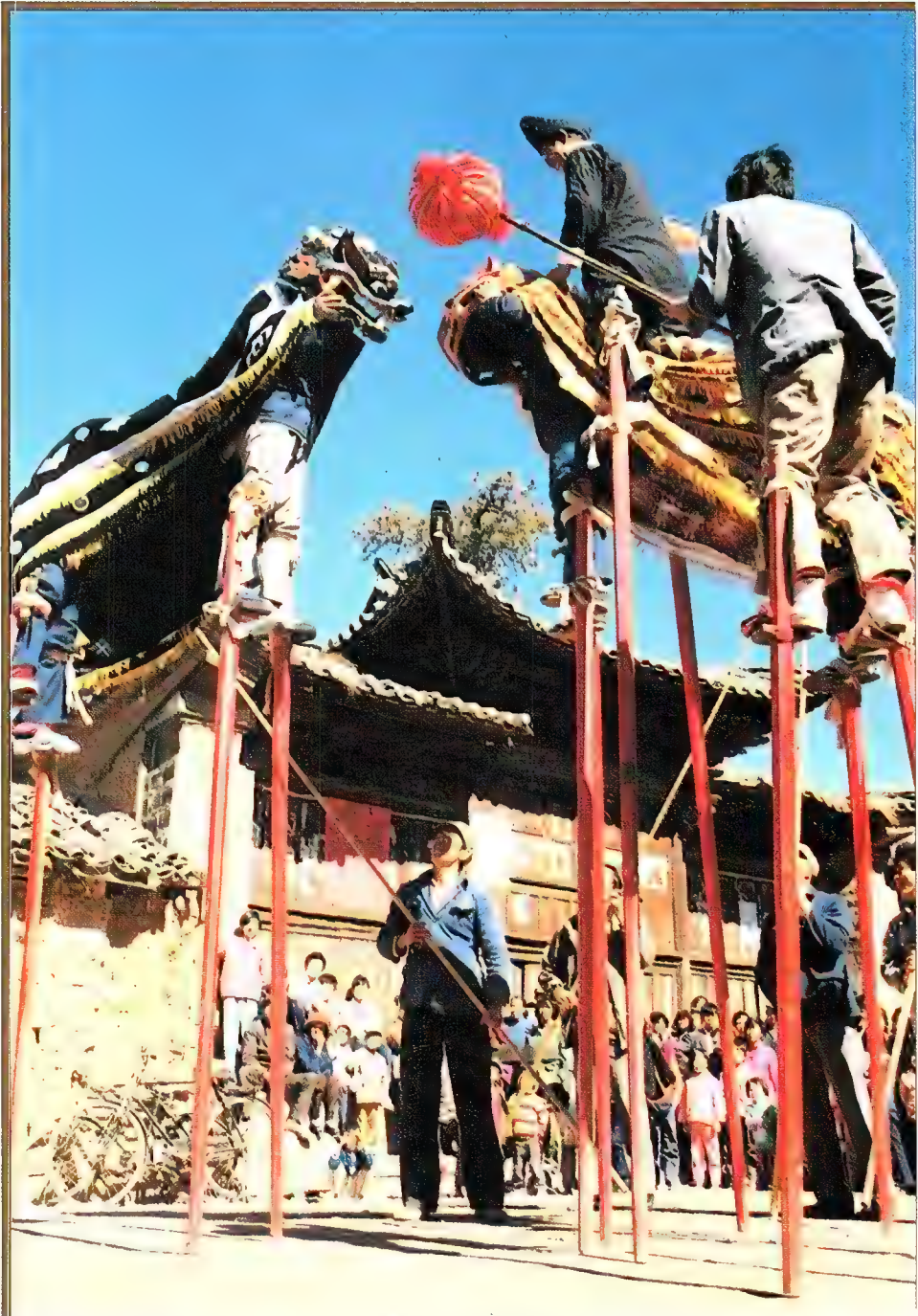
This ornately carved and painted door reflects the influence of mainstream Chinese culture.

an altar, whose pattern was obviously not fashioned by the hands of Han artisans. Its four legs were carved in the form resembling four sweeping-lined, powerful legs of a beast. This altar was so long that a supporter covered with bas-relief decoration was added in the centre. Its patterns were mainly water waves. I gather it has something to do with the topography in central Yunnan, that is, an area of lakes.

On the occasions of their festivals, the ethnic minorities spare no effort in celebrating. Of all such efforts, dancing about on stilts literally stands head and shoulders above the rest. In Tonghai, the stilts enable the performers to tower above their audience, being four to five metres long. The troupe here also dances the Lion Dance on stilts. They even hop about on one stilt and go through all sorts of convolutions to play in concert with the lion. Why does this area pro-

duce so many good stilt artistes? A variation of the ancient great flood legend found in many different cultures throughout the world is involved. A tribe leader named Da Yu led his men in overcoming the disastrous effects of the flood. To sound out the depth of the water, he tied long pieces of wood to his legs so that he could safely wade in the water. In order to commemorate this feat of Da Yu, his posterity strut about on stilts during selected festivals.

Tonghai formerly was to be a commercial town. Merchants would gather here from all over the country; therefore, folk performances from various locales had been brought to Tonghai too. Merchants from Guangdong brought the dragon dance, snake dance, the unicorn dance they had learned from Jiangnan, and the elephant dance from Vietnam, and so on.



Festive activities in Tonghai include perhaps the world's tallest Lion Dance on stilts (by Yang Xiaomin).

石屏

Shipping: A Land of Yis

Travelling further south and then heading west, we arrived at Shipping County by Lake Yilong. Though situated in a remote area, Shipping was a hot bed of culture. There were many academies in the county seat that could trace their origins back to the Ming Dynasty. During the period from 1368 to 1398, general Mu Ying and his troops stationed on those border areas opened up this wasteland for settlement. Large numbers of Han people from Jiangsu and Zhejiang moved here, bringing with them their Jiangnan culture. As early as in 1354 during the Yuan Dynasty a Confucian temple was erected and a temple school was set up, and local education commenced. During the Ming and Qing Dynasties, education was very much stressed, and many inhabitants of the area



Shipping County by Lake Yilong is mainly inhabited by the Han and Yi peoples, so the street, building and notice signs are written in the script of both languages.

passed the imperial examinations for civil service.

The worship of Confucius, and the success in winning titles at imperial examinations showed their affinity for identity with the mainstream of Chinese culture. In this area, almost every household kept its own record of the family tree. At the beginning of such a record, there was a statement of the origin of ancestors such as Jiangsu, Nanjing, Hubei, etc. This is another sign of their alleged penchant to identify themselves with Han culture.

Today most inhabitants in the county seat of Shipping are of Han Chinese origin. The Yi people for the most part reside in the suburbs. They have preserved their own language both in writing and speaking, and wear their native costumes. In Shaochong Township the signboards of shops were all written in both Chinese and Yi script. According to textual studies, the Yi culture had originated from the Yangshao culture in Henan some 6,000 years ago. Similar to Han culture, it also has a long history. It was said that the ancestors of the Yi had been one of the tribes of the legendary ruler named Huang Di. The Yi houses here were characteristic of the genre. They were built row upon row on the mountain slope. Their roofs were all flat. The roofs of one row of such buildings were actually connected to the ground of the courtyards of the next higher row. Viewed from a distance, they appeared like terraced fields. We happened to meet with a Han man, who invited us to go to tea at his home. He told us that there were only several Han families in the township. They were all descendants of soldiers stationed here to reclaim the territory during Ming times some 400 years ago from Jiangsu.

The Yi people in this area are referred to as Floral Belt Yi. The womens' costumes were particularly colourful. Their headwear and belts were all beautifully embroidered. I was told that a Han girl who marries a Yi man needed not don Yi dresses; however, her daughter must learn embroidery and dance as a child just like a Yi girl would.



The native costumes of the Yi are colourful and sport fine embroidery (by Xu Jinyan).

建水

Jianshui: Hangzhou West



Combining features of both Han and Yi architecture, houses in Jianshui usually have a flat wide rooftop for sunning cereals (by Xu Jinyan).



The old eastern city gate splendidly reflects the rays of the setting sun in Jianshui.



Jianshui, situated to the east of Lake Yilong, is an ancient town formerly known as Lin'an, the same name as old Hangzhou in Zhejiang. It was said that among the Ming troops stationed in Yunnan to open up wasteland after conquering it, one regiment was stationed in Jianshui, bringing with them some 10,000 artisans and their families who

had originally come from Lin'an. In those days, Jianshui was nothing but a stretch of forest. In such an unsettled place, naturally everybody lamented the cruel card that fate had dealt them and cried out to return home. The response of the commanding general was to instruct his troops to build a wall surrounding the compound overnight. The next

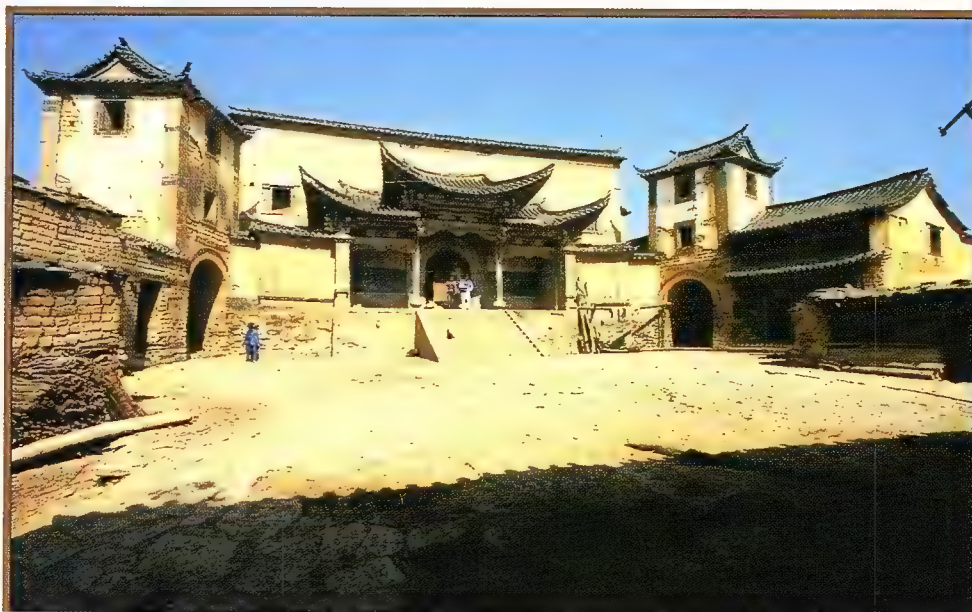


There are many old large boards with inscriptions which have become virtually useless in Jianshui, and this one has found new life as a door.

Jianshui: Hangzhou West

morning, people, upon seeing the wall, had a change of heart and decided that they liked this place after all, so much so that they called it Lin'an, just like home.

In the centre of Jianshui, there stands the largest Confucius Temple in China except that in Shandong's Qufu.



This old yamen in Huixin Village in Jianshui is well preserved. It was for the headman presiding over the minority people (by Fan Xisheng & Liu Yudian).



Even though this yamen presided over minority people, the carved decorations are similar to those seen in officials' houses elsewhere (by Fan Xisheng & Liu Yudian).

As we sauntered along a street, our attention was suddenly caught by a upside-down horizontal plaque with several large characters on it. We had a closer look and realized that was a door made from an ancient plaque. Perhaps there were so many plaques like this still extant, no one took much care to protect them. The street beneath the high ancient East Gate was flanked by large old houses which made one feel as if walking in an ancient street in the central regions of China. In reality, the layouts of those houses were designed according to typical Yi architectural style, but with Han-style roofs on top of the gates and Han tile eaves superimposed upon the original structure.

The Ming Dynasty established the system of appointing national minority people to act as headmen in this area so as to more effectively control the ethnic peoples. A yamen of such a ruler could still be found in Huixin Village, Potou Township, 40 kilometres to the south-east of the county seat. The original owner of this yamen, also known as the Nalou Headman Office, was a man surnamed Pu. He served as a deputy to the headman from 1368 to 1398 during the early Ming Dynasty. This hereditary title was handed down from generation to generation until the Qing Dynasty took over.


This yamen, at the highest point of the village, was built during the early 20th century. Its screen wall was very high. It was enclosed both by a brick-laid wall and a rammed earth wall. Each of the four corners had a bastion. The whole structure appeared austere, as it was devoid of decorations. As far as architecture is concerned, it had adopted certain Han style, most prominently in the upturned corners of the bastion roofs and eaves.

Gejiu: The Han "Minority"

These two Yao men in Hekou County are dressed up to celebrate the Panwang Festival commemorating their legendary ancestor King Pan. The spectacular embroidery on the back of the garment is a tapestry of how Penwang became a ruler and his reign until his death (both by Shao Zibo).



Among the celebrations for the Spring Festival is this opera performed on the old stage of Yunmiao Temple in Gejiu (by Wen Shikun).

Gejiu, to the southeast of Jianshui, is a compact place inhabited by both Yi and Hani minority peoples. The Han people are a minority in this area in terms of numbers. Central Yunnan is dominated by Han Chinese culture while in other parts of Yunnan ethnic cultures prevail. However, those ethnic cultures are also interrelated with the Han culture. Their relationship dates back two millenia. As we sauntered through this town, we seemed to see the epitome of evolution of each culture and the blending of different cultures. 

Translated by Wang Mingjie

Dian Bronze Age Artifacts from Yunnan

—Historically, Culturally and Artistically Significant

PHOTOS BY ZOU YONGQIONG ARTICLE BY XU KANGNING

The art of bronze-working is closely linked with the origins of Chinese civilization. The beginnings of bronze-working itself in China is a mystery which remains unsolved. Bronze art seems to arise almost spontaneously in China and during the Shang Dynasty (c.16th-11th century B.C.) quickly attained technical and aesthetic standards which remain unrivaled. In 1928, archaeologists discovered Yin Ruins, the site of the Shang capital for 273

years, in present-day Xiaotun Village in Anyang, Henan Province. Perhaps the most valuable find of bronzes here was the tomb of Fu Hao, an imperial concubine of King Wu Ding, who ruled during the later years of the Shang Dynasty. An unusually great variety of exquisitely designed and decorated ritual bronzes have been excavated from this tomb.

(Continued on page 96)



Gilded Bronze Hook with Decorations

(Western Han Dynasty, 206 B.C.-A.D. 24)

The bronze hook — a sort of decoration, was worn by Dian males on the forefront of the belly. It is similar to the hook in the belt worn by man today on his waist. The hook is actually at the back and is in the shape of a rectangle to enable it to be hung on clothing or on a weapon. Two Dian warriors in armour are seen presenting to their king the chopped head (with braided hair) of a Kunming man, and their captives: the wife of the dead man, his children and property including livestock.

This gilded bronze hook is rich in content, since in very limited space are carved four persons and three cattle. It serves as a graphic example of the system of slave ownership as well as the gruesome custom of headhunting which prevailed in the Kingdom of Dian then.

Container for Storing Cowrie Shells

(Western Han Dynasty)

This drum-shaped container has a motif depicting a scene of sacrificial ceremony before the sun-dial pillar. When the lid is removed, it can store over ten kg. of cowrie shells, the monetary unit used during the Bronze Age. The vessel is an important find as a bronze object belonging to the Kingdom of Dian, which possessed no written language. The plane cover of the box contains three-dimensional carvings of humans, animals, and houses as well as objects of various sorts. Forming vivid scenes, this piece records religious ceremony, production and war activity.

Recorded on the shell box are serialized scenes showing a ceremony offering sacrifices before a pillar, which may be regarded as symbolic of a local deity. The sacrificial ceremony appears to be held within a market place in the town. On the left is a woman slave owner in sedan chair, accompanied by her retinue. On her left stands a pillar decorated with tiger and coiled snake, which is used to measure time by the length of the shadow cast by the sun as well as the direction of the shadow (a sort of sun dial). In the middle of the picture and to the left of the sundial are people receiving punishment on bended knees or in seated position. One wears clutches on his feet and appears to be in great pain.

This depiction of sacrificial ceremony before the pillar bears a resemblance to traditional ceremony in the Central Plains during the Han Dynasty.



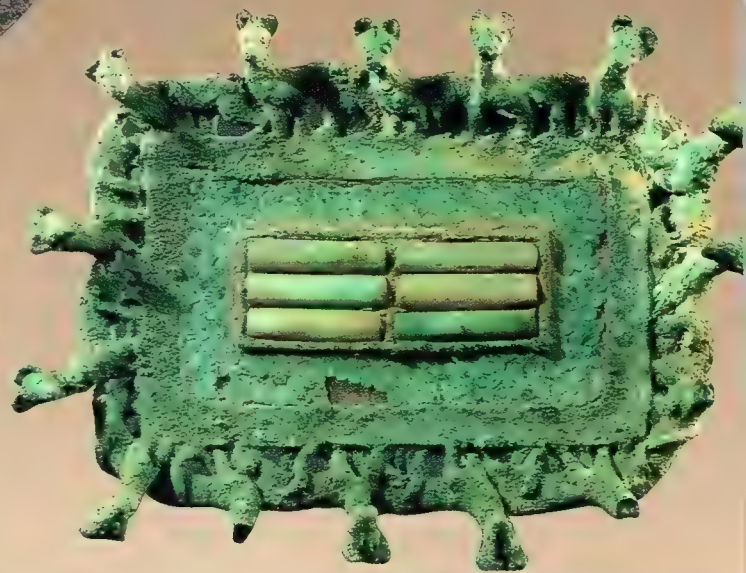


Gilded Buckle Decorated with Two Figurines Doing a Plate Dance

(Western Han Dynasty)

The two performing the plate dance which resemble vaudeville dancers are actually Xi people from western Yunnan, closely related to Scythians who lived in what is now Eurasian grassland, who are, in fact, their ancestors. The Xi are usually seen among nomads in the Altai and Pamirs Mountains. Holding plates, the dancers have their feet planted on a snake symbolizing the earth. They display no fear whatsoever, as they dance on the reptile. Dressed in long trousers, similar to those worn by nomads of China's northern pastureland, they have deep-set eyes and high nose bridges, obviously different from the indigenous Dianchi people who primarily engaged in rice planting.

The shape of the snake, i.e., the bottom of the hook is undulating and enhances the impression of movement. The hands and feet of the dancers reveal curves, which are somewhat exaggerated.



Bronze Pillow in the Shape of Tiger Devouring Cattle

(Warring States Period, 475-221 B.C.)

In the Dian pantheon the tiger is of paramount importance alongside the snake. The fierce nature of the king of the animal world is in line with the aspirations of the Dian people at this time to be invincible in war at least as reflected in the art. The bronze pillow, a reflection of this religious concept, is a funeral object for Dian aristocrats, placed below the head of the deceased to ensure eternal comfort. Symbolizing the strength and warlike spirit of the Dian people, the artistic value of this bronze lies in the fact that two cows, signifying wealth and property, are at two ends of the pillow. This property and wealth, symbolized by the cattle, will enter the next world with the owner to enable him to continue to enjoy wealth and good life there.

Bronze Buckle Decorated with Foxes

(Western Han Dynasty)

The concept behind the design of this hook is an intricate one. A flock of foxes are seen around a rectangular plate, which has inlaid round turquoise pieces and six jade cylinders as added adornment. The plate consists of layer after layer of rectangular outlines, made of different materials. The central one is made of jade. A section of turquoise is next, followed by bronze. This makes for a rich assortment of layers imparting an oscillating feeling to the observer. With a dignified and noble appearance, the plate is surrounded by a dozen interlocked foxes, forming a skilful and neatly balanced yet vivacious piece. Turquoise is a mineral containing copper. Similar to jade, it is precious and is decorated here with fine holes, revealing intricate workmanship.

Bronze Table with Design of Bull and Tiger

Late Warring States Period)

It is a table or rather a plate on which sacrificial offerings are placed, used by aristocrats of the Kingdom of Dian during ceremonies. When the owner of the plate would die, it would be buried with him. The bull has been selected by the Dian as a common motif for the plate because it is bred and multiplied to become property or wealth. For the same reason, the bull would become a sacrificial object with the Dian.

This bronze table is freehand sculpture characterized by vivid expression and bold outlines. At the same time, it has been executed realistically. The two are combined without flaw. The front part of the bull's body is very true to life, as even the veins on the head are shown. By looking at its head, one gets the impression that the bull is charging. At the other end of the plate is a tiger, which has seized the bull by its tail and hindquarters and is trying to pull back the bull. The tiger's body bends a little. The depiction of the scene is fine and detailed. Under the belly of the bull stands a calf, in an easy and untroubled manner. This may symbolize the fact that the young is protected by the bull. The gravity of the vessel is steady, and somewhat symmetrical, the aggressive posture of the bull being balanced by the curve of the tiger's body in the rear. There is a harmony between the big and small objects portrayed, just as there is unity between motion and stillness.



Model of Dian House in Bronze

(Western Han Dynasty)

Bronze decorations depicting the Dian people and their house here reveal ancestor worship is a practice of the Dian people. There is a shrine in front on the upper storey. A head with hair braided upward in the shrine, represents the ancestors of the Dian people. Men are seen playing flutes and beating a drum. Downstairs food is being prepared, cattle being fed. A staircase carved in the shape of a snake goes right up to the roof. When ancestors began to be worshipped, shrines and temples were built and bronze model houses of the so-called *ganlan* type are temples of this kind. The rooftop is designed in such a way that it gives one the feeling of continuous upward movement. The underlying rationale is that this design enables the Dian people to reach the Kingdom of Heaven to communicate with the dead by means of the spirit of the snake.

A Bronze Figurine Holding an Umbrella

(Western Han Dynasty)

The bronzes of Dianchi district are thought to have been created by the Yue, an ancient people who inhabited the district as the predominant ethnic group and who held a preeminent position in the region at the time. Apart from the Yue, there were the Pu and the Kunming ethnic groups, who were either slaves of the Yue or in a subordinate position that they had to pay tribute to the Yue.

This bronze figurine, holding an umbrella, is a Pu, who probably is performing a service for the Yue aristocrat. The handle as well as the umbrella are missing. The Pu men usually braid their hair in the form of a coil. Their long dress has narrow sleeves. The back of the dress reaches the ground.

The shape of the figurine is simple but the delineation of the features is fine and detailed.

There is a broad smile on the lips, which almost seems to be soliciting approval, showing the status of the Pu man as a servant of the Yue aristocrat. The ear rings, headress and crease of the cape over the shoulder — all show flowing lines. The carving of this piece has attained a high level of workmanship, and the vivid portrayal of human activity as well as the animated facial expression epitomizes the lively realistic depiction of life found in many Yunnan bronzes.



CENTRAL YUNNAN

New Mongolian Township in Old Yunnan

ARTICLE BY DENG QIYAO & QIN CHUAN



This collage of family photos surrounding portraits of Mongolian historical figures in the house that we visited is typical of a household of Mongolian descent in Yunnan (by Zhu Mingbin).

Most of the Mongolians in China are concentrated near their ancestral lands in the Inner Mongolian Autonomous Region. Liaoning, Jilin, Heilongjiang, Xinjiang, Qinghai and Gansu also have sizeable numbers of Mongolians. Those Mongolians living on the steppes or in the desert are herdsmen or farmers who are famous for their skilful horsemanship, wrestling and archery, and wear boots which are suitable for riding. In Yunnan, however, in southwestern China there live a group of Mongolians known as "fishermen" quite different from those in the north in both appearance and life-style.

As it is no small distance from the grasslands of Inner Mongolia to the highlands of Yunnan, an obvious question is how did this group of Mongols come to call Yunnan their home. To find the answer, we have to travel back in time some seven hundred years to the year of 1252 when Kublai Khan led a huge army of 100,000 men to conquer the Kingdom of Dali in Yunnan, which served as a preliminary round for his later conquest of China and subsequent establishment of the Yuan Dynasty in 1271. A fortification of Mongolians was

then set up in present-day Tonghai. Then in 1381 during the earliest years of the Ming Dynasty, Yunnan was the last area to hold out against the Ming. A sizeable number of Mongolian soldiers stationed at the Tonghai garrison were unable to return to their native land, and were forced to remain in Yunnan. A group of these stranded Mongolians settled down in Xinmeng (New Mongolian) Township near Tonghai.

At first the Mongolians who came to the shores of Qilu Lake in Tonghai County did not know how to make a living. Legend has it that one day just when they seemed to be at a complete loss, they saw an old man standing on a rhinoceros hide come up to them. He asked them to get on board the rhinoceros hide and then took them to a point over the centre of the lake. After he showed them a golden temple carried on the back of a gigantic fish, he suddenly disappeared. Returning to terra firma, they all agreed that the divine old man had let them see an image of "a fish carrying food". These men interpreted this apparition as an exhortation for their people to seek a living from the lake. Thereafter they endeavoured to learn



The confined space and the rugged terrain have rendered the horse of the Mongolian steppes obsolete, as this picture shows (by Xu Jinyan).



Xinmeng Township along the shore of Qilu Lake in Tonghai County is where the descendants of the Yuan Mongol army now reside. It resembles an ordinary Han Chinese small town in its layout and buildings (by Liao Kefu).

The Mongolians long ago discarded their yurts in favour of houses but these houses still retain traditional Mongolian patterns (by Xu Jinyan).





Changing the bride's hair style before the wedding is one of the old customs that the Mongols still maintain in Yunnan (by Liao Kefu).

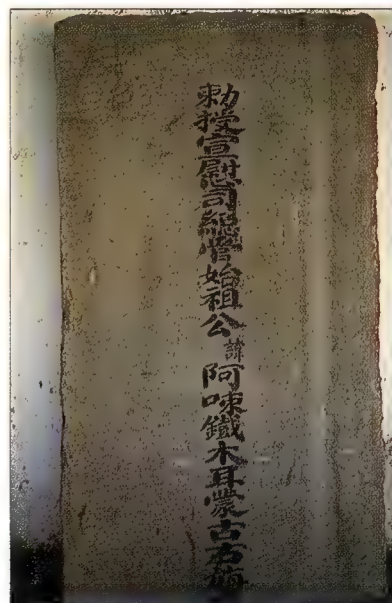
The wedding party enroute to the bridegroom's house. This is a truly festive occasion where the Mongolians invite other nationalities such as the neighbouring Yi or Han to attend (by Liao Kefu).



how to fish. Afterwards, the other peoples living nearby referred to them as "the fishermen" and their villages as "the fishermen's village".

In the last three hundred years, coincident with the ebbing of the lake's water level, the erstwhile fishermen abandoned their fishing boats to become carpenters or brick-layers. Even today, the carpenters of Xinmeng are famous for their craftsmanship throughout Yunnan. Like construction workers in the rest of China, they all worship Lu Ban. What is more interesting is that Lu Ban takes on a bit of local colour. They consider Lu Ban as a Mongolian, in their legend referred to as Zhan Ban, who taught the Mongolians civil engineering. A Guanyin (Avalokitesvara) Temple in the county houses not only the statues of Avalokitesvara and Genghis Khan but also that of Lu Ban. From such distinguished company one can know Lu Ban's exalted position in the hearts of the Mongolians. Through the passage of generations the men here have kept vagabond characteristics. Most of them frequently labour as construction workers in other locales, but they flock back to join in celebrations, activities and worship ceremonies on the occasion of Lu Ban's Festival annually held on December 13.

The houses we saw in Xinmeng all have black tiles and mud walls as entirely different from the yurts as the mountains and lakes of Yunnan differ from the prairie. On the whole, the houses look like those of the Hans in the vicinity, but the designs and patterns on the gables and on the gate towers have evident Mongolian features.



The stele bearing the first ancestor's name in the Ancestor Worship Temple (by Peng Zheng)

Interestingly, the Mongolians who come here from Inner Mongolia, it said, could not understand the spoken language here because the Mongolian dialect used in Xinmeng has preserved a lot of the ancient language.

In front of a village, we saw some Mongolian women working in the paddy fields; all of them wore colourful dresses, green, pink and blue dominating. Their collars and the sleeves of their dresses were embroidered with designs, obviously different from those of the Mongolian women in the north. The dresses, however, have evolved from the traditional Mongolian robes. It is said that 600 years ago when Mongolian soldiers came to the milder climate of the south, they wore cloth robes in place of fur robes. When they became fishermen, they shortened their robes and when they became carpenters cut off the sleeves, thus their robes have evolved into something looking like casual jackets so as to facilitate easy movement when fishing. The women began to wear dresses with the sleeves embroidered with designs and with the collars embroidered with colourful patterns and decorated with shining beads. On the whole, however, their dresses still maintain the style of the Mongolian robes. As for their hair style, they have changed the big-bun style into a simpler and plainer one.

Although long removed from the Mongolian steppes, they have maintained their ancestral festivals and customs; for instance, the wedding ceremony here is accompanied by the dances of the male and female youth, whose dancing moves



Wrestling matches are one of the highlights of the annual Nadam Fair (by Liao Kefu).

ments are similar to those practised in Inner Mongolia today. The following day the bride and groom venerate their ancestors at the tombs and then the couple go to worship in the Temple of the Heavenly Gods to pray for the donation of a son at an early date. The Mongolians here have maintained the broad tradition of warm steppe hospitality. They also invite the Han Chinese residing in the adjacent villages and the Yis living in the nearby mountains to enjoy the wedding banquet.

Not surprisingly, they also observe the Nadam Fair every year. In order to more accurately capture the true native flavour of it, delegates have been sent to the steppes to study the finer details of the festive activities associated with the occasion and even invite wrestlers and archers from their ancestral homeland to perform here. The basic difference in the celebration of the festival here in Yunnan and in Inner Mongolia is in the setting: There is no vast plain here; the attendant fair is held in the town. Although here are space restrictions, there are no restrictions on the peoples spirits.

Since the Xinmeng Mongolians have left their ancestral environment hundreds of years ago, in addition to the clothing and occupational changes mentioned previously, their customs and habits have changed. We visited a family residence in the eastern part of the village. Our hos-



In the Ancestor Worship Temple are wooden carved statues of notable Mongolian historical personalities, with Genghis Khan in the centre (by Xu Jinyan).

tess showed no sign of the open and free airs of the Mongolian girls from the north, but demonstrated some gentle and graceful manners. We had dropped by unexpectedly, yet she offered us tea and watermelon seeds with warmth and hospitality. The inside of the home was

neat and tastefully furnished. I could not resist the impulse of curiosity to ask her: "Do you still drink milk tea at home?" With a hint of embarrassment she shook her head. Undoubtedly, the change in environment had effected a change of

(Continued on page 89)

CENTRAL YUNNAN

Jianshui's Confucius Temple Second Largest in China

ARTICLE BY SHAN REN

The roof of the main hall is supported by 28 stone pillars. The upper parts of the two pillars supporting the left and right eaves are carved in relief with coiling dragons (by Peng Zheng).



In Honghe Hani and Yi Autonomous Prefecture in Jianshui County, southern Yunnan, there is a Confucius Temple, which in terms of size and architectural standard is next only to the Confucius Temple in Qufu, Shandong Province, the sage's home town.

Jianshui's Confucius Temple was built in 1325 during the Yuan Dynasty. Since then, it has undergone more than 50 renovations, which also enlarged the temple to the extent that it now covers an area of 7.5 hectares. Inside the gate of the temple, there is a pond occupying 1.6 hectares, Xuehai (Ocean of Studies) by name.

The temple complex has six courtyards with 114 houses arranged around a 625-metre-long axis. The main hall can be found in the fifth courtyard. The architectural style of the glorious temple is a deliberate imitation of that of Qufu's Confucius Temple. Beside the two stone archways on the left and right sides of the pond there are two stone tablets bearing the same instruction: "All officials, soldiers or common people must dismount here." On the eave of the main hall there hang three huge inscribed plaques, each measuring two metres in length and 1.5 metres in height and bearing respectively one of the three characters "Xian", "Shi", "Miao". ("Late", "Teacher", "Temple"). There are many fine-carved patterns of flying dragons and dancing phoenixes surrounding each character. The roofs of the temple are covered with colourful glazed tiles, which at once both capture and reflect bright rays in the morning sun. The roof of the main hall is supported by twenty-eight stone pillars, twelve of which are made of darkish green stone, each being sculpted from a single piece of stone and standing five metres high. The upper parts of the two stone pillars supporting the left and right eaves are covered with dragons. The two screen doors are finely carved with motifs from folk tales. These patterns are coated with gold leaf, thus looking resplendent and magnificent in the sun.

In the county seat of Jianshui, there crowd many Yi-style (Yi is a minority nationality in Yunnan) flat-roofed houses built of mud bricks. Under the influence of the building styles in the Central Plains, these houses sport tiled eaves on the sides which face towards the courtyards. Juxtaposed against these modest structures the temple, which is in the Han traditional style of palatial architecture, is spectacular. In 1279 after the Mongol conquest of the Southern Song Dynasty (1127-1279), the Yuan court exiled large numbers of Song imperial kinsmen and intellectuals to the remote and sparsely populated border areas in the Southwest, where there were large number of troops and consequently the exiles behaviour could be monitored more closely. After settling down there, the exiles retained their traditional culture which held Confucius and his teachings in high esteem. They realized that the only way for their descendants to return to their homeland was to secure official positions by way of excellent performance in the imperial examinations. On the other hand, in order to placate the exiles and to win their support by giving them a stake in the society, the Yuan court constructed this large and magnificent Confucius Temple and promoted the teaching and learning of the classics in the temple, thus giving impetus overall to education in this area. Consequently the temple became a





Built between 1488 and 1505, the main hall displays magnificent and solemn decorative carvings and layout. On top of the huge bronze incense burner in front of the hall stand four bronze columns supporting a palatial-styled double-eaved roof (by Li Ping).

place for students to worship Confucius and to earn entreat him to bless their success in the imperial examinations. In fact, Jianshui County later produced many scholars holding various degrees in imperial examinations.

Apart from praying for blessing from Confucius, enough the students searched for an augur of their success in the Torch Festival of the Yi people. Whenever the festival was held, students would gather around the Xu Pond to enjoy performances and the sight of numerous

torches in the mountains outside the county town. But their purpose was to watch the reflection of the torches in the pond water. It was said that the greater the number of torches reflected in the water, the greater the number of scholars who would receive degrees in the imperial examinations to be held the following year.

The common practice of learning the classics in the region was also due to the fact that during the early years of the Ming Dynasty, examination halls, academies for classical learning at prefectural and county levels were set up. It is worth special mentioning that after the exile to Jianshui, some famous Ming intellectuals taught and studied in such places, promoting the classics and producing many scholars of letters. The above-mentioned factors, coupled with the grand scale and ingenious architecture of the Confucius Temple, earned Jianshui County the name "famous county of literature".

"Shandong in southern Yunnan" is the latter saying comparing Jianshui to the culturally developed Shandong which also happened to be the home of Confucius. During the examination halls were located at the centre of the county town. They were the venue for the imperial examinations. During the Ming and Qing (1644-1911) Dynasties, every year when the province listed talents who passed the imperial examination, the successful candidates from Lin'an, which was under Jianshui administration, usually made up half the list. The Chongzheng Academy (built during the Ming Dynasty) and the Huaiwen Academy (built during the Qing Dynasty) used to be the largest of their kind in the province.

Though some of the academies have now been transformed into middle schools, and some parts

of the Confucius Temple have become classrooms, the whole complex of the temple is still intact. Attracted by the quiet and aesthetically pleasing surroundings, many young people often bury themselves in their books throughout the year at the temple, which seems to be the consistent characteristic of the temple through dynastic times and in modern China.

Translated by Chen Jiaji



The meticulously carved Paiyun (Cloud Dispelling) Gate (by Shao Zibo).



The Lingxing (Star of Literature) Gate in the temple was built during the Yuan Dynasty. Its design is unique in that its two central pillars penetrate the roof (by Peng Zhengeng).



Double-Dragon or 17-Arched Bridge built in the Qing Dynasty is an excellent example of one of China's ancient stone arched bridges (by Shao Zibo).



The relief in front of the Late Teacher Temple, the main hall of the Confucius Temple, depicts a scene of Confucius having discourse with his disciples (by Xu Jinyan).



CENTRAL YUNNAN

Landscapes in

Besides Kunming, the central part of the province just south of Kunming offers scenic landscape and picturesque minority costumes. Or, one could head further south to the Honghe Hani and Yi Autonomous Prefecture and the Xishuangbanna Dai Autonomous Prefecture.

Emerald Green Lake

Cuihu (Emerald Green Lake) is west of Kunming. Two embankments cut the lake into four sections and a pavilion stands in the centre of the lake. The weeping willows on the shore and the green lawns combine to make the colour green seem omnipresent. Sea-gulls sporting red beaks and feet and bedecked in white feathers leisurely circle over the lake. Sometimes they would glide right over unsuspecting tourists' heads, giving them a fright. Emerald Green Lake and its surrounding area form a public park.



The gull of your dreams may be here in this large flock of gulls at Emerald Green Lake (by Xie Xuan).

Dianchi Lake

From the Western Hills we continue our ride southward to the west bank of Dianchi Lake. Here you can not only fasten your eyes on the rippling water of the lake and the surrounding blue hills but also explore the ruins of the neolithic era, see the tombs of ancient Dian's kings and probe the mystery of Yunnan's cultural origins.

At Haikou, an outlet of Dianchi Lake on its west bank, there is a high "stone city" which looks to be fashioned by human hands but actually is formed by nature. On the southern end of the lake is Kunyang Town. The Yueshan (Moon Mountain) which embraces Kunyang, boasts the former residence of Zheng He, the well-known navigator of the Ming Dynasty (1368-1644). Also on the hill is the Zheng He Park which contains a memorial and a statue of Zheng He.

Grand View Tower

South of Emerald Green Lake is the Daguan (Grand View) Tower offering a panoramic view which commands the vast Dianchi Lake and includes paddy fields and houses which resemble matchboxes in the distance.



The beautiful blue Dianchi Lake is one of the most magnificent sights of Kunming (by Peng Zhenge).

Western Hills

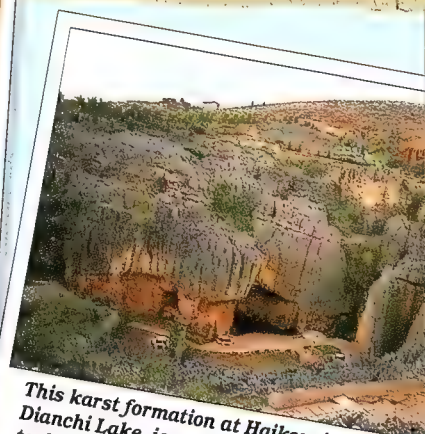
Xishan (Western Hills) is ten kilometres west of Kunming. On the Western Hills are some of the region's finest

Chengjiang and Xinhekou

Chengjiang County is located east of Dianchi Lake. Going in the southwest direction from the county seat, we ride through a stone-paved road flanked by white birches, passed the Xilong (White Dragon) Pool and came to Xinhekou, ten kilometres away on the northern bank of Fuxian Lake. Every summer and autumn



Spring sees the fruit trees along the shore of Dianchi Lake blossom. Here is a pear tree in bloom, but there are also peach trees here as well (by Xu Jinyan).



This karst formation at Haikou, just north of Dianchi Lake, is part of a park. It is added fun to drive a car or motorcycle through the fissures between the rocks (by Peng Zhenge).



The colourful decorations inside Yuantong Temple in Yuantong Hill Park. There is also a zoo in the park (by He Fangnan).

Central Yunnan

TEXT BY FENG ZHENG

ple would flock here to swim in crystal
in Fuxian Lake.

After a swim we made our way to
Hong Village, a small fishing com-
munity on the west bank of the lake.

We rented a room. When the sun set
could see from our window the distant
dotted with fishing boats. Our land-
lord treated us to a dish of "wave-resistant"
a special product of Fuxian Lake.
After the meal we walked over to a big
cycan tree on the lakeside and watched
local young men and women playing
guitar and singing late in the night.

Tonghai

Leaving the fishing village we drove
along the southwest bank of Fuxian Lake
Jiangchuan County where we made a
brief tour of the Jieyushi Park and
Yun Park. From Jiangchuan County we
continued our journey southward. Before
long we rode amidst the dusts of Tonghai
County, then passed the edge of Qifu
Lake and headed straight for Mount Xi-
ushan situated south of the county seat.

Mount Xiushan

Our car spiralled up Mount Xiushan,
crowned with Buddhist temples
which all have a history of hundreds of
years.

From the mountain top we gain a
panoramic view of Qilu Lake. Looking
around we found an attractive variety of
trees including bamboo, pine and fir.
Known for its graceful beauty, Mount Xi-
ushan is one of the four famous mountains
in Yunnan, the other three being Jinma
Mountain in Kunming, the Western Hills
and Mount Cangshan in Dali.

Yuanming Temple

About half a kilometre west of Tonghai
County we found the Yuanming Temple.
Built between 1341-1368 at the end of the
Yuan Dynasty, its pavilions and halls are
typical of the period with exquisite wood
carvings. Guarding the Pavilion of Em-
peror Jade at the entrance are two stone
lions, vividly sculpted and with a ferocious
expression.

Jianshui

From Tonghai County we went further
south and soon reached Jianshui County
noted for its antique architecture as well
as its picturesque environment. Its tall city
walls were painted red. The colour has
faded in the long course of time. But it
has added a respectable patina of an-
tiquity to the city. Wells hundreds of years
old to this day unfailingly provide the
residents with clear and clean drinking
water. The city also boasts the biggest
Confucius Temple in the province. Twenty
kilometres east of the county seat is a
scenic spot called the "Swallow Cave".

Shiping

From Jianshui we drove by car to
Shiping County, the terminus of our
journey to central Yunnan. Yilong Lake
outside the east gate of Shiping is a place
we must visit. Here we were fascinated by
the pristine environment including green
mountains, blue waters, soft catkins, glid-
ing sea-gulls as well as the distinctive Yi
national costumes, and temples and pavil-
ions from which to view all of this.

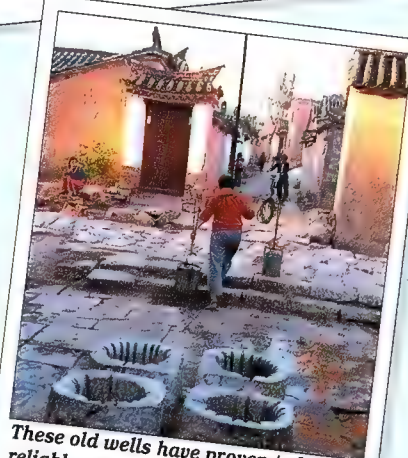
Translated by Anne Yan



Two Yi girls garbed in their traditional garments (by Peng Zhenge)



Bold patterns reflecting a Southeast Asian influence can be found on these hand woven items of the Yi people (by Shao Zibo).



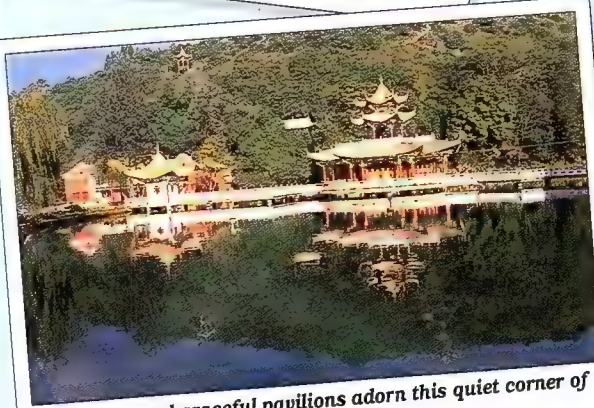
These old wells have proven to be a reliable source of drinking water for the residents of Jianshui throughout the centuries (by Peng Zhenge).



The memorial to the Ming Dynasty navigator Zheng He is on Yueshan Hill (by Peng Zhenge).



These cloth shoes with delicate embroidery are products of Chenggong County (by Peng Zhenge).



Green hills and graceful pavilions adorn this quiet corner of Fuxian Lake (by Xu Jinyan).

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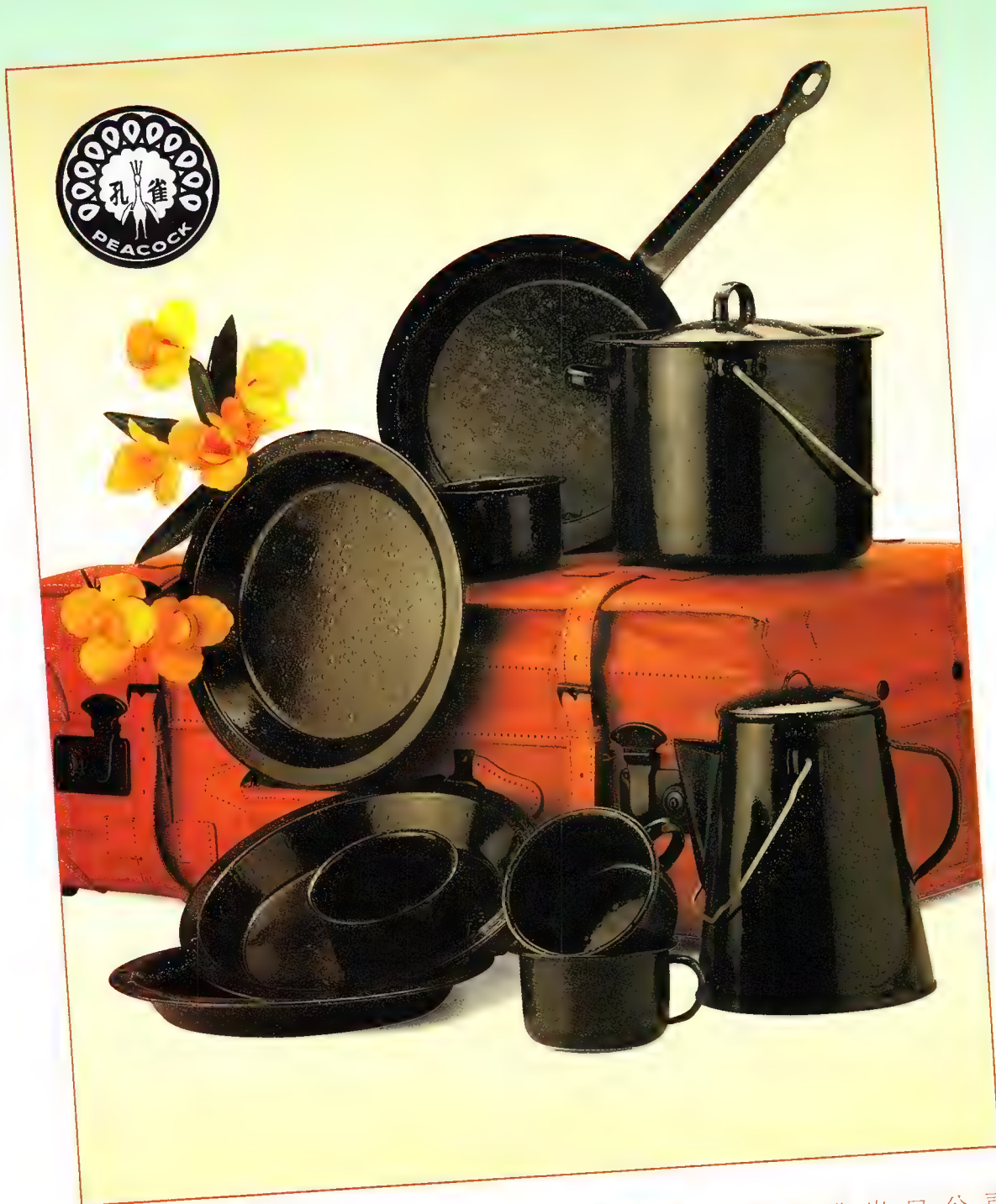
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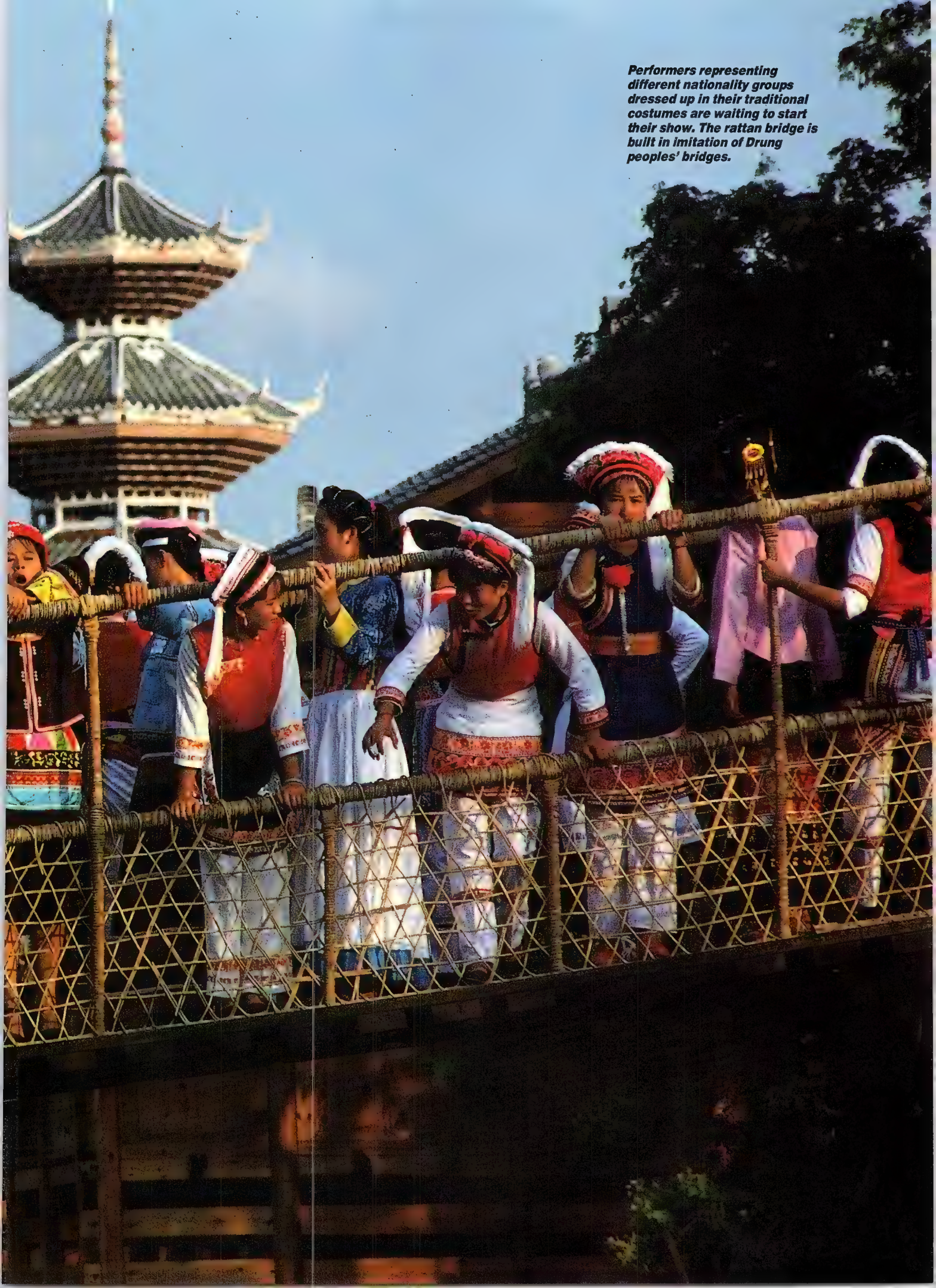
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Inaugural Visit to the China Folk Culture Villages in Shenzhen

PHOTOS BY TAI CHI YIN ARTICLE BY HU YUE



Performers representing different nationality groups dressed up in their traditional costumes are waiting to start their show. The rattan bridge is built in imitation of Drung peoples' bridges.





Uygur people from Xinjiang and representative architecture.



When I first visited Splendid China — the park of miniature Chinese landmarks and historical structures — in Shenzhen near the Hong Kong border two years ago, a spacious open playground was standing on the site overlooking the waterfront next to the park. During a recent visit to the park again, I discovered that today the playground has been transformed into the China Folk Culture Villages or simply known as the "Folk Villages".

Before the Folk Villages were opened to public visitors, I was invited to spend an entire day there and tour the exact replicas of buildings which could actually be found in different parts of the country. I also saw the dances and handicraft demonstrations presented by dancers and craftsmen brought in from their native region.

The Folk Villages which extend over an area of more than 18 hectares have 24 scenic spots including replications of the following: the homes of Bai people from Dali in Yunnan Province, a mosque of the Uygur people from Xinjiang, a Lama temple in Tibet, boat houses found on Hainan Island where the Li minority thrives, the Bridge of Wind and Rain and Drum Tower built

by Dong people from Guizhou, the stone houses of the Bouyei tribe also residing in Guizhou, and the villages of the Miao people from Guangxi.

Besides buildings with unique designs peculiar to the minorities, visitors can also watch demonstrations of folk arts and crafts including batik, paper-cut and peasant paintings. Whenever there are important ethnic festivals, such as the Torch Festival of the Yi and the Water Splashing Festival of the Dai, celebrations will also be held at the Folk Villages.

In addition to man-made wonders, one could also see recreations of famous natural landscapes such as the Stone Forest karst formation in Yunnan and the Daji Cave in Zhijin,

Guizhou, frameworks of which were actually built with bricks. The stalactites in the Daji Cave located between the Miao village and the Drum Tower, however, were removed from the actual cave in Guizhou and brought all the way to the villages. To give visitors a greater sensation of being inside the cave, the stalactites hanging from the roof of the cave actually drip water.

I climbed up to the top of one of the pagodas along a circular stairway and found that it opened up to a panoramic view of the ethnic villages and Shenzhen City with the Shenzhen Hotel towering above the residential buildings and factories of modern design in the distance while village houses of differing styles



These Mongolians are playing their music while in the background is the White Pagoda of Fanfellow, the original of which is located in Yunnan's Lishuangbanna.



Two Bai girls at the door of a wooden house, while to the left are the roofs of the houses with the Dong peoples' Drum Tower looming large in the background.



were scattered in the vicinity.

After coming out of the mosque, I came up to a Uygur tribesmen residence which was shaped like a "U" with a grape trellis erected in front. The supporting beams and pillars of the building were painted bright blue and the carved patterns with fine detail on the pillars were the work of Uygur craftsmen brought in from Xinjiang.

Next to the Uygur residence was the home of some Korean minority people. The two minority groups with completely different culture and customs which became neighbours in the villages actually live near the border of the country but on opposite sides, with the Koreans on the east and the Uygurs on the west. In front of the Korean village house with pearl white walls and a roof covered with ceramic tiles a company of Korean women were showing off their dancing skills while balancing urns on their heads.

Bai House

Not too far away from the Korean village house is a home of Bai minority people from Dali in Yunnan Province. The building where



Two Korean girls preparing to perform their pottery balancing act.



they dwelled was modelled after similar buildings on Cangshan Mountain. It was an exceptionally handsome and delicate building. On the surface of the front door there was a circular slab of marble with lines resembling a landscape painting of mountains enshrouded with mist and clouds. Besides this "landscape painting" by nature's hands, the walls of the building were covered with colourful paintings all portraying the magnificent scenery of Cangshan Mountain's nineteen peaks. The wooden carvings on the doors and pillars demonstrated the superb skills of the best craftsmen and also the fact that the owner of the house was one of the wealthy few among his people.

The design of the building shared a style similar to Han architecture. This was the result of early contacts between the two peoples dating back to 200 B.C. The Bai who were keen and quick to absorb Han culture had over the years successfully integrated their traditional building style with that of the Han. Besides bearing a strong resemblance to Han architecture, the adornment and layout inside the buildings also showed its owner's taste and at-



tention to detail. It was spacious and comfortable and the decorations on the walls and eaves of the buildings even made some Han style buildings look crude.

The Bridge of Wind and Rain and Drum Tower of the Dong

The Bridge of Wind and Rain was an imitation of the type of bridge found in the Liping

area in Guizhou. It was about forty metres long and five metres wide and spanned a canal. The wooden bridge was held together not by nails but tenons carved out from the wooden planks that joined to form the bridge. On top of the bridge there were three drum tower style pavilions each with a roof having layers of upward curving eaves. The three touching roofs shaded the bridge and formed a long corridor where people could walk and rest even in wind and rain.

The sun was shining brightly in the sky that day and I sat on the bridge to take a rest. A cool breeze was blowing into my face when I spied a rattan bridge, which is normally found hanging across the Nujiang River in Yunnan Province, nearby. The rattan bridge, about 40 metres long and two metres wide, was supported horizontally by eight thick steel cables which were tied tightly to a strong support pillar on the two sides of the river. It is, however, quite safe despite the fact that one could feel the bridge shaking and swaying with each step while walking on the thick wooden planks of the bridge.

After crossing the Bridge of Wind and Rain,



The Dong village, modelled after that found in Guizhou, occupies a rather large area including their houses, the trademark Wind and Rain Bridge (left) and Drum Tower (lower left). A mural (right) appears to depict a group dance, and a waterwheel (below).



I arrived at a Drum Tower which also demonstrates a typical Dong architecture that can actually be found in Guizhou Province. The 20-metre-high tower built of China fir reflected the fine construction skills of Dong craftsmen hired and brought in from Guizhou. They were said to be the only team of workers in China with expertise in constructing drum towers. However, they were actually a bunch of self-taught architects since the majority of old drum towers that are found in Guizhou today are over a hundred years old and have long survived their original builders.

High Stilted Houses of the Miao

Among the various structures in the Folk Villages, the greatest number are houses of the Miao people elevated on stilts. Three stand on the bank of the canal, while the remaining four were located on high ground. There was a circular space paved with smooth stone slabs called Bronze Drum Platforms in front of each stilted residence. Visitors shall be able to watch Miao dancers performing the Bronze Drum



Two Li girls, from Hainan Island, are husking rice.



The very solid stone houses of the Bouyei peoples



Dance there when the ethnic villages opens later. To furnish the village houses to closely resemble the genuine ones, the chairs for elderly tribesmen, the tables and the wooden mortar and pestle implements for husking rice were all bought and taken to the village from Miao houses in Guangxi Zhuang Autonomous Region.

The Miao were the most common among all the different houses represented, because in reality this minority has the largest population and branches of Miao reside among the different minority peoples living throughout southern China. They are scattered over a much larger area compared with other minority peoples. Some reside near waters while others live in mountains.

Stone Houses of the Bouyei in Guizhou

After observing the Miao, I moved on to the village house of the Bouyei people from Guizhou. The tribe mainly inhabits areas on the Yunnan-Guizhou Plateau and the Miaoling Range. The walls of their houses are built with



big stones piled on top of each other so that the houses with stone slab roofs look like heavily fortified castles. The Miao village was constructed in exactly the same style as the real thing, except that the big stones used were actually moved there from nearby Shenzhen. There were a total of five Miao houses which were built one in front of the other along a slope. Since they were located rather close to each other and the paths and roads between them were also paved with stone slabs, one could feel having entered a real Miao stone house community even though a walk around the village only takes minutes.

The Stone Forest in Yunnan

Shilin (Stone Forest) in Lunan County,



Yunnan is a natural wonder which is difficult to recreate. The imitation karst in the ethnic villages was actually fashioned with a brick foundation underneath and covered with cement, and then coated with grey paint to create a wind and rain battered appearance. The imitation of the Lianhua (Lotus) Peak, the highest peak in the Stone Forest is about three metres higher than the real peak.

Young Girls of Va People

The Va people live mainly on the Awa Mountains between the Lancang River and the Nujiang River in Yunnan Province. Their homes are scattered in the ranges at 2,000 metres above sea level and beside roaring streams that speed down precipitous slopes. People who wish to tour the area should be well prepared. It would probably take more than just a knapsack of supplies and simple hiking tools for one to reach his destination since no formal means of transportation is available.

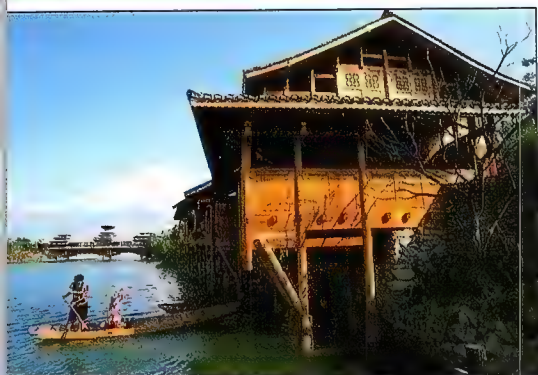
The Va people's residence I visited was a two-storey wooden structure with a thatched roof. While Va tribesmen reside on the second

reproduction of
nnan's Stone Forest will
ve a housing estate as
neighbour.

**Yi men from Sichuan
mount the rocks of the
Stone Forest and sing love
songs accompanied by
their yueqin (moon-shaped
stringed instruments).**



**The inside of a Va
people's straw hut is
decorated by bulls'
skulls.**



ne way to reach these
iao elevated houses is
y boat. In the distance is
e Dong peoples' Wind
nd Rain Bridge.



floor, the first floor formed a well-ventilated
cattle pen. I climbed the bamboo ladder up to
the second floor and discovered that a brazier
was placed in the middle of the spacious room
and about ten Va girls wearing long hair and
black tops and reddish-orange skirts were sit-
ting around the brazier preparing food. They
were passing water around in a bamboo tube
showing visitors the simple yet contented home
life of the Va people in the mountainous area.

Glancing around the room I saw a buffalo
skull, complete with horns, an indication of the
wealth and status of its owner, hanging on the
main beam of the building. I also learned that
some of the older Va tribesmen living in the
mountains actually had such buffalo heads
tattooed on their bodies. While I did not see any
such bovine tattoos, there is no lack of in-
teresting things to see at these folk villages, and
one can appreciate the variety in different
peoples that is the spice of life in China.

On my leaving I was told that the Folk
Villages is scheduled to be open to visitors in
October, 1991.



Translated by Ursula Yeung

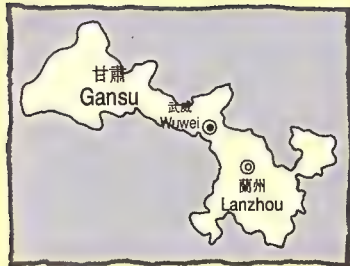
**Two Jingpo girls
in their flamboyant
native finery**



The Now-Neglected but Once-Famous Tianti Grottoes

PHOTOS & TEXT BY MEI LIANG

The city of Wuwei in Gansu Province, northwest China, was known in ancient times as Liangzhou, the political, economic and cultural centre as well as the haunt of different nationalities in areas along the Hexi Corridor. The place is named because it lies west of the Yellow River between two mountains, one to the north and the other to the south, and is a vital communication line leading to the west. Liangzhou was renamed Wuwei and became a prefecture after Emperor Wu of the Han Dynasty who ruled China from 140 B.C. to 87 B.C. conquered Hexi by driving out the Huns, an ancient nation in China. Wuwei then was the best known of the four prefectures in Hexi, the other three being Zhangye, Jiuquan and Dunhuang. Between the late Western Jin Dynasty and the Northern Wei Dynasty when northern China was unified (c. 304-439), many ethnic groups established regimes in the North. This was known in history as the Sixteen States Period. Among these states were Earlier Liang, Later Liang and Northern Liang, each of which made Wuwei its capital during its brief existence. At that time, the Central Plains comprising the lower and middle reaches of the Yellow River were in chaos caused



A Buddha, attendant Buddha and two lokapalas. The style of the Buddha's garment with Gandharan style resembling folds of drapery indicate that this group of statues may date from the fifth century.

by war, and the Silk Road was blocked. States in the Western Regions, including what is now Xinjiang and parts of Central Asia, could only send their envoys to Wuwei, making it an important city for Sino-foreign trade.

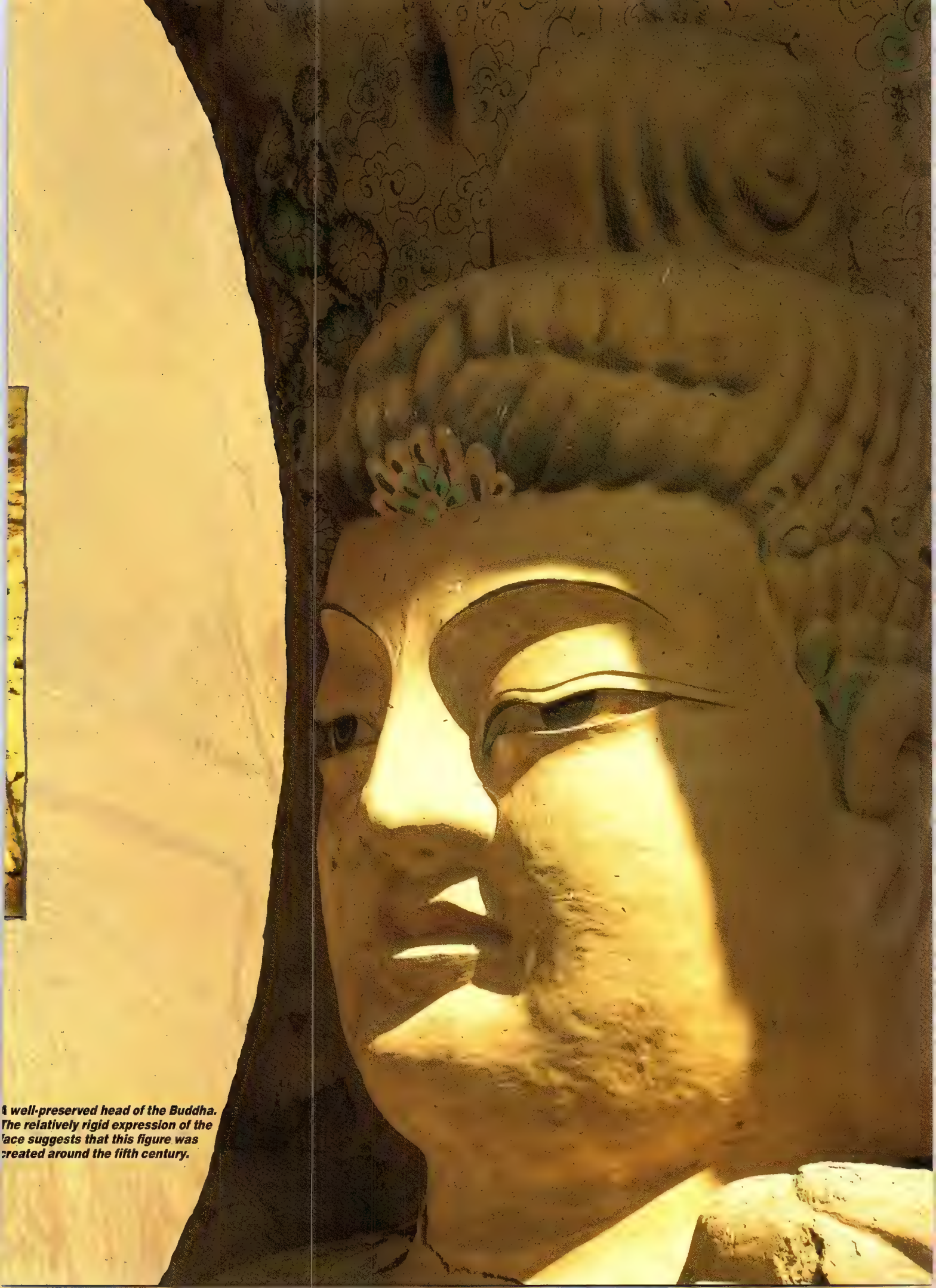
As one might expect from a regional administrative centre with a long history there are many historical relics in and around Wuwei. Beginning from this issue, we will write articles about the most significant of these relics. Following is the first story in this series.

The Tianti (Celestial Ladder) Grottoes seem obscure when compared with the celebrated Mogao Grottoes at Dunhuang. But the two groups of caves were equally well-known in the past. An example serves to illustrate. It is said that in the 1930s an old scholar from Beijing scaled the southern city wall of Wuwei. Standing there, he gazed at the distant Qilian Mountains for a long time and was reluctant to leave. People say he was looking for the grottoes built by the King of Northern Liang, the Tianti Grottoes. The caves were known only later as the Tianti Grottoes because they resemble a hanging ladder amidst towering peaks and winding paths.

The Tianti Grottoes, located about 50 kilometres from Wuwei, are also known as the Dafo (Great Buddha) Monastery. Built in 397, they slightly postdate the Mogao Grottoes where construction first began in 366. These grottoes reflect a tradition of building brought into China from the northern Indian subcontinent. The route that this tradition followed can be traced through Hindu Kush and Turpan (Central Asian Basin) and Dunhuang. When it reached Wuwei, this tradition was mature.

Braving a drizzling rain, we drove to Tianti by way of a rugged mountain path.

According to historical records, in the early Eastern Jin Dynasty (317-420), Zuozu Mengsun, an offspring of Zuozu Qu of the Huns became the King of the Northern Liang. In religion, customs and habits, he stuck to the traditions of his Hun ancestor and made a fetish of allowing natural phenomena to govern day-to-day life, even in military affairs. For instance, he believed



A well-preserved head of the Buddha. The relatively rigid expression of the face suggests that this figure was created around the fifth century.

was time for his troops to attack when the moon waxed and to retreat when it waned. To him, an idol was an incarnation of a spirit. The art in the grottoes were created in the light of such Buddhist thinking.

The excavation of the caves proved to be a gigantic project. Zuoju Mengsun summoned to Wuwei large numbers of workers and craftsmen. Chopping down trees, cutting across ridges and laying new trails, they chiselled out numerous caves, as well as carved and sculpted innumerable statues of the Buddha. The king also commissioned a 5.3-metre-tall statue of his mother to be sculpted along with that of a venerable monk. It is said that the two statues, when viewed from a distance, will give the visual impression that they move together with the viewers and stop moving when the viewers do the same. The two statues are worshipped by many because of this.

After the grottoes were built, monks from countries in the Western Regions visited Wuwei with great frequency and the number of Buddhist believers increased dramatically. One of the countries from which monks came was the ancient state of Kasmira which, during the Han Dynasty, covered areas in today's Kashmir. It was the place where the Mahayana (Great Vehicle) Sect of Buddhism originated. After the Han Dynasty, many



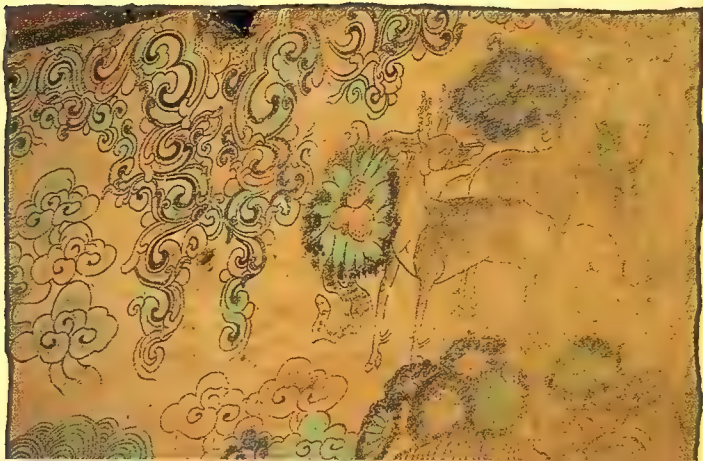
The once colossal Tianti Grottoes look like a humble cave by the shore of this reservoir.

monks came from India to spread Buddhism and to translate into Chinese Buddhist scriptures. Among them the most famous was the Indian monk Dharmashetra (385-433) who made his journey via Xinjiang. Together with other monks, he translated more than 100 volumes of Buddhist scriptures, including the Mahaparinirvanasutra. This gave an added reason for the fame of the Tianti Grottoes to spread far and wide.

Buddhism became even more popular during the Sui and Tang Dynasties (581-907). So, more caves were dug out here. In subsequent dynasties — Song, Yuan and Ming — more new grottoes were opened. Consequently, the grandeur and influence of Tianti became almost on a par with Mogao at Dunhuang.

Unfortunately, a devastating earthquake occurred in Wuwei in 1927 in addition to the turmoil and chaos of war. A casualty of the war, the

This picture of deer and flowers with a stylized cloud background still has lively colours after more than 1,000 years.



grottoes became seriously damaged. Only a few dozen of them remain today and many of these are in disrepair. In one of the caves, there is a niche for a 15-metre-tall statue of Buddha who, facing a pool of water, sits majestically against a mountain with his right arm raised and stretching forward. The former grandeur of the statue is still evident.

A reservoir was completed here in 1959. We boarded a steamboat and in about half an hour, arrived at the grottoes. Looking at a statue of Buddha at close range, we discovered that its head was missing and its shoulders and hands have already been damaged. The statues of two attendant Buddhas and of two lokapalas are submerged in water, save for their heads. Nothing these gods can



A fierce lokapala sternly guards the entrance to a cave.

do even though the lokapalas glare at people and seem to bristle with anger. The walls of the niche are painted with murals having figures of dragons, tigers, deer, elephants, trees and flowers.

Why are the statues submerged in water? This is because, I think, no one has been assigned to maintain the grottoes. So, when the rainy season comes, the water level of the reservoir rises until it reaches the necks of the statues of the lokapalas. I could not help but wonder how much longer they could stand it. Isn't it time to do something to rescue them?

Translated by Anne Yan



1

Sacrifice to the Sea

PHOTOS BY ZHENG JIANHUA
TEXT BY ZHENG JIANHUA & REN XIHAI



2

The Dragon King sits in his luxurious palace beneath the sea, waiting for his annual tribute.... Fishermen revere yet fear this undisputed ruler of the waves; his rage can raise a storm, sink a boat, take human lives.

Still, the Chinese dragon is not the fearsome monster of Western legend. He rules the natural elements, bringing rain and blessing the harvest, so is generally regarded as a beneficent being.

This Dragon King is a sort of Sea God, one of four hornless dragons which each rule one of the oceans which form the borders of the traditional (flat) Chinese world. It is to him that fishermen offer sacrifices, asking for his

Net markers are set upright on the sand prior to the ceremony (1) and the villagers enjoy an opera (3). The dough dragon is portrayed with the feet of a squid (2, by Ren Xihai).

3



protection during the year ahead, at the time of the Spring Festival (Lunar New Year).

Zhougezhuang is a small fishing village of 700 households and around 2,600 villagers located in Jimo County, east of Qingdao, on the Shandong Peninsula. At the end of the Spring Festival celebrations, on the sixteenth day of the first lunar month, the fishermen sacrifice to the sea before they take to their boats for the start of the fishing season. This custom is said to be thousands of years old.

At *yinshi* (3-5 am) on the day of the ceremony, the village is already starting to wake up. There is much rushing up and down on bikes. Even before the mist has cleared, at *maoshi* (5-7 am), some families have set up rectangular tables on the beach to make sure of a good position later. The activity is greatest at the Dragon King Temple near the shore where boatmen are pasting up couplets bearing auspicious sayings such as 'May the Dragon King protect our precious boat', 'Calm seas and plain sailing', and 'Fully laden and peacefully home'.

At *chenshi* (7-9 am), sacrificial offerings are brought out by the womenfolk to the tables, which now become individual altars with incense and candles. Offerings include cooked fish, wine, live chickens, cakes and other delicacies, and steamed buns in all shapes and sizes.

The latter are made from a dough of flour and water prepared a few days beforehand by the young women — daughters or daughters-in-law — of each family. The dough is shaped into round buns and steamed. But first the buns are decorated with auspicious phrases such as 'Prosperous all four seasons' or 'Magpies report peace' (magpies are birds of good omen and were sacred to the Manchus). Some are very large, weighing one or two kilos. The most interesting are the ones shaped like a dragon with a coin in its mouth.

At around eight o'clock the beach fills up





with people and there is a sudden commotion as a whole pig is carried to the middle of the beach by four youngsters ... another offering to the Dragon King.

By *sishi* (9–11 am), everything is ready. Dozens of strings of firecrackers have been erected above the temporary stage on the beach. The village fishing fleet of around a hundred boats has been decorated with red couplets and square inscriptions; the large character 福 'fortune' has been set at the prow and stern of each boat. Net markers, nets and net tools have been arranged on the beach and will only be moved back on to the boats at the conclusion of the ceremony.

Without warning there is a series of loud explosions as each family sets off firecrackers at its altar table. The firecrackers over the stage crackle and pop deafeningly too and red fragments are blown high into the sky by the wind off the sea. Surely this homage must reach the ears of the Dragon King!

Before long, the drums and gongs start up on the stage to announce the start of the opera. The villagers have invited a local troupe to perform on this auspicious occasion — an annual treat. However, it is mostly the women and children who stay to watch. Having carried the nets on board the boats, the various crews have been invited home by the boat owners for a special meal of fat pork and 'One Heart' wine. Afterwards, they will set to sea immediately to make their first catch of the season ... knowing that they are doing so safely, under the auspices of the contented Dragon King.

Translated by Tsui Lai Hing



Oil lamps in the shape of birds, flowers and animals are lit in the kitchen and at the gate (1) while the Dragon Temple is plastered with auspicious couplets and inscriptions (2). Specially prepared steamed buns (3) are decorated with fish, octopus and other marine motifs (4) (1, 3 and 4 by Ren Xihai). The sacrificial pig is set before family altars groaning under their load of offerings (5).



The finely shaded water ink brushes closely resemble a traditional painting painted on paper in this portrayal of bamboo.



Paper-Woven Pictures Tapestry or Painting?

PHOTOS BY C.K. TONG TEXT BY MA NILANG & QI TIANBO

Many people, I think, have seen the traditional Chinese scroll paintings and Western tapestries, but have you ever seen any pictures woven with threads of paper? This genre of art is known as the paper-woven picture. It has a dual function of portraying the content of traditional Chinese landscapes and integrating painting and weaving into one form. It is hardly a new art form, having quite a long history.

Written records show that it came into being as early as the late Sui and the early Tang dynasties at the beginning of the 7th century in Yongchun in Fujian Province. Yongchun people at that time used to sell paper-woven pictures. Many people liked to buy some paper-woven pictures on the occasion of festivals and hang them on the walls of the halls and sitting rooms in their homes.

The art of weaving paper pictures had been handed down to the period of the national republic through the Ming and Qing dynasties. It is said that even in the study of the Qing Emperor Qianlong there was a screen bearing a paper-woven calligraphical work, thus giving a bit of an imperial endorsement to the art of paper-woven pictures. Though it flourished for a time, the art of paper-woven pictures experienced a decline.


The whole process of weaving paper pictures requires strict discipline and fine craftsmanship, easy enough to learn but difficult to master. The equipment needed to make paper pictures are



The camel caravan in movement along the Silk Road

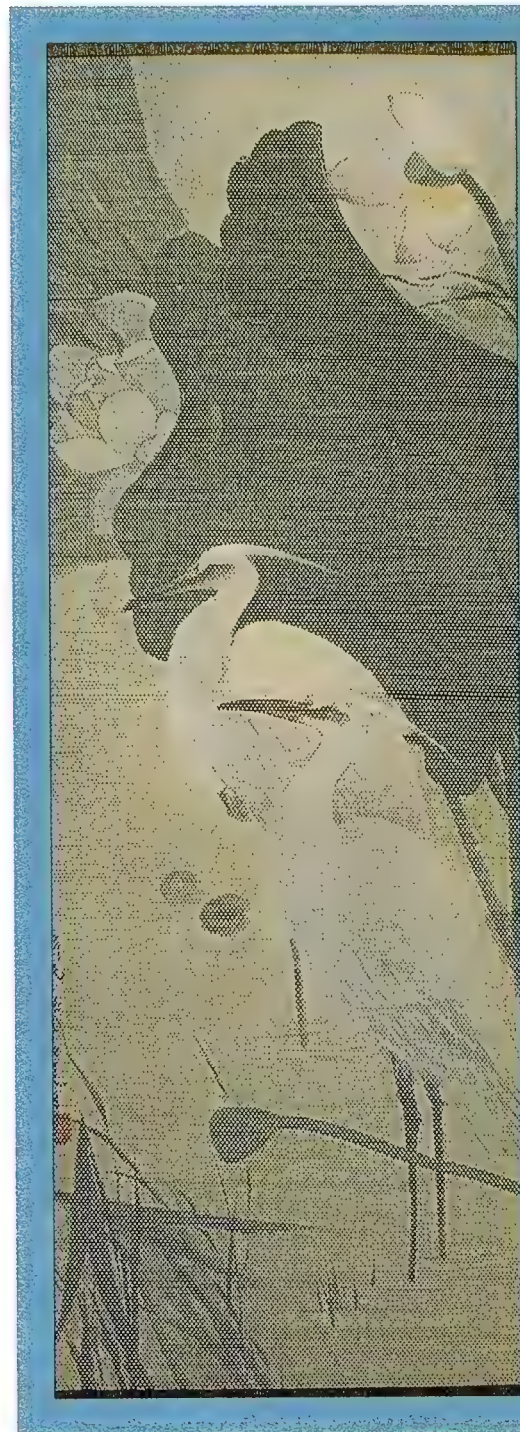
only paper already painted, another piece of white paper, scissors and a specially made paper-weaving machine. Before weaving, the painted paper is cut into fine warps with the sharp scissors and the white paper into wefts and then they are put onto the weaving machine with the wefts crossing the warps and finally woven into pictures just like cloth is woven on the loom. With care, precision and deftness, the weaver weaves the paper yarns into paper pictures with special form and flavour. Apart from fine craftsmanship and a discriminating eye, the paper weaving requires a lot of perseverance.

The paper-woven picture is characterized, of course, by its vivid portrayal of objects and motifs, especially in comparison to other woven crafts. In this respect, it can approach the detail found in traditional landscape painting. Most of the themes are taken from nature and include the lotus flowers, trees, bamboos, birds and even deserts and plateaus, as well as the traditional mountains and waters. Different in form and spirit from paintings, the scenes are turned with an artistic touch into a leisurely tranquil and spiritually lofty realm of artistic realization, adding an abstract beauty to the natural objects presented in the pictures. It is not difficult to see the creativity of the painter hidden behind the scene.

Though in apathetic oblivion for a certain period of time, interest in the paper-woven picture has been revived in recent years thanks to some enthusiastic paper weaving artists. These enthusiasts with their base at Pingliang in Gansu have not only edited a publication which includes a set of weaving methods but have also set up a society of paper weaving artists. They themselves have practised paper weaving and promoted the creation of paper-woven pictures by combining theory with practice to produce artistic masterpieces. Among their creations is a large work of art with a length of 4 metres and a width of 1.7 metres. Made up of 13,000 warps and wefts, it is a *meisterwerk* rarely seen in the history of paper weaving. 

Translated by Gu Weizhou

Red and white lotus flowers with a bird



Paper weaving requires not only fine precision but also meticulous care as one can see in this depiction of two cranes.

Time-Tested Mulan Weir

POTOS BY WANG ZUMO TEXT BY YUAN BO



Qian Siniang did her best to gather funds to control the floods of the Mulan Creek, but her dam burst. She committed suicide; the villagers have dedicated a statue of her to preserve her memory.

I went from Xiamen to Putian in Fujian Province by bus along the Fuzhou-Xiamen Highway. Before my arrival there, I saw the slope of the Mulan Mountain where the lower reaches of the Mulan Weir are located. It is a huge stone dam with a sluice spanning the 200-metre-wide river. The main component part of the Mulan Weir, a highly sophisticated structure, took place during the Song Dynasty (960-1279). By the village on the south embankment of the Mulan Weir there is a museum of the dam.

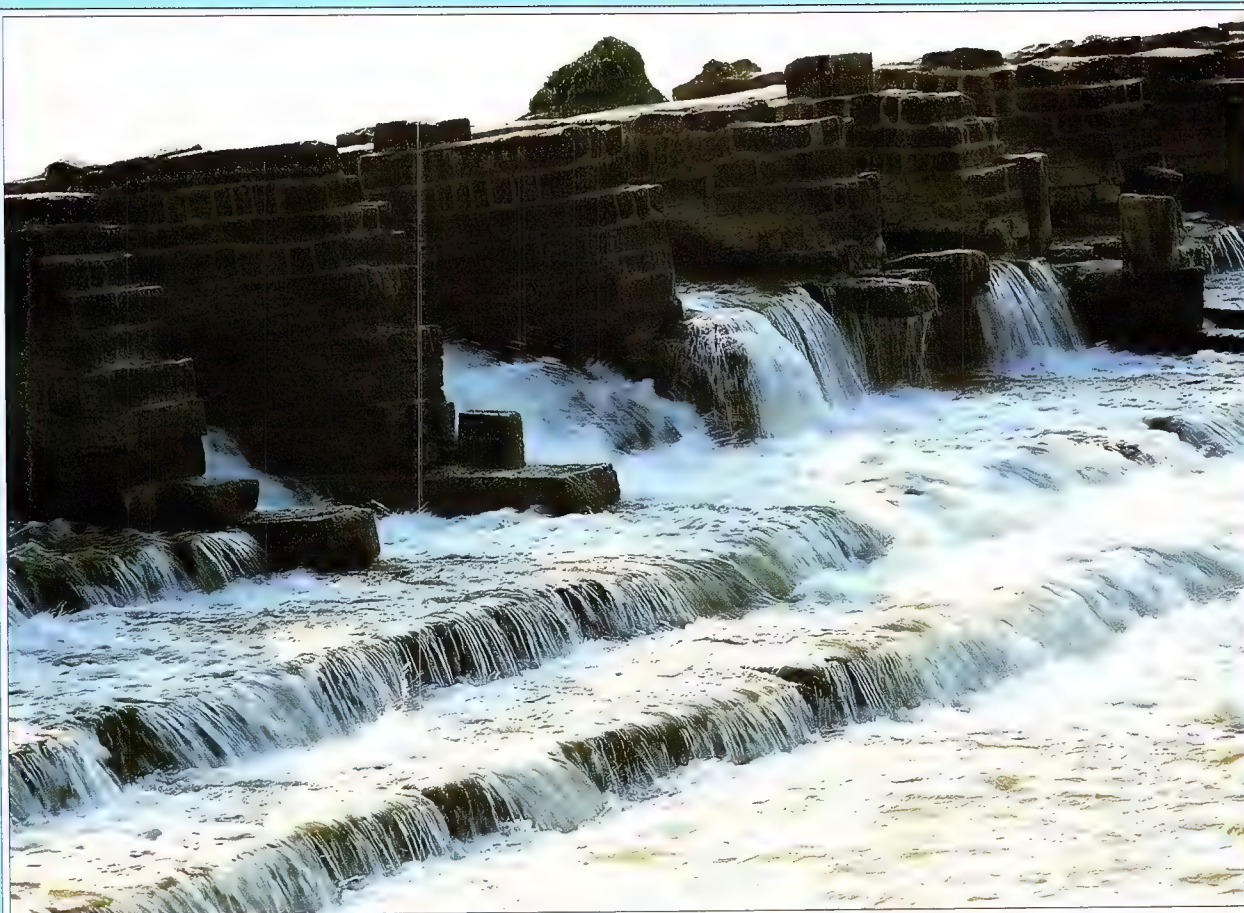
At first glance, the sluice barrage looked like a walkway on which the villagers came and went. Some were washing clothes squatting on the barrage.

Mulan Creek once passed here and then emptied into the sea at the Xinghua Gulf. As the creek gathered the waters of more than 360 streams, big and small, during the rainy season the water of the river would rise and flood the fields nearby. To make matters worse, the high tides often would come up and roll over the banks of the Mulan Creek, causing continuous floods.

Seeing the local people driven away from their homes by the floods, a woman named Qian Siniang gathered funds and came to Putian launching an effort to curb the floods in 1064 during the Song Dynasty. She started the first dam construction, but was doomed to failure by choosing the wrong site for the structure. Unable to hold back the flood, the first dam was pulled down by the rushing torrents. Seeing her efforts thus washed away, in despair, she drowned herself.



The Mulan Weir of the Song Dynasty has a stone dam resembling a bridge.



The rushing force of the flood is slowed down after it flows over the gate of steps.

After her death, a scholar, Lin Zhongshi, in her village donated a great sum of money and rebuilt the dam on a new site. As the place was too near the sea, this dam, nearing completion was also damaged by the relentless tides. In 1075, Marquis Li Hong learned from their failures and after a careful hydrographical analysis and the close inspection of geological conditions, he chose the slope of the Mulan Mountain for the site of the new dam. The dam was completed after eight years of construction and has remained intact up to now. The museum where I was staying is a temple built at that time by the villagers in memory of Li Hong.

What is the secret of the dam which stands intact after it has withstood the wear and tear of 900 and more years?

The secret lies in the fact that the Mulan Weir is composed of waterbreaks, diversion dams, head gates, washing gates, and gate detention outlet dams. The bottom of the dam structure is crisscrossed with stone slabs and fixed with iron. The outlet dam is the chief structure reinforcing the dam body, and protects the left embankment. Its 28 stairway-like stone gates slow down the speed of the rushing water and prevent the river bed at the lower reaches from being eroded. In order to divert the source water and prevent the floods from pounding at the embankments, Li Hong built at the northern and southern parts of the dam sluices connected with the embankments. These sluices divert the water flow and protect the embankments. The design soundly conforms with principles of the hydraulic mechanics and architectural mechanics, enabling the dam to withstand the test of time and weather, as well as the ceaseless pounding of waters.



Translated by Gu Weizhou



The dam controls the torrents and prevents the floods and at the same time provides a natural wash-basin for the villagers.

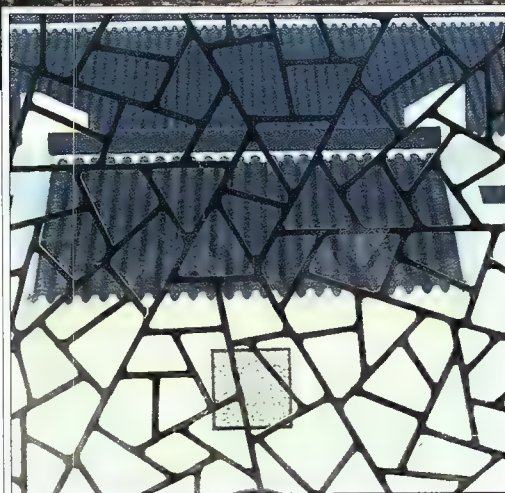


A Serene Stay at Suzhou's Bamboo Grove Hotel

PHOTOS & TEXT BY TAI CHI YIN



The hotel is not lacking in imaginative decorations with a bamboo motif, to wit, this golden emblem next to the entrance.



Lattice windows like this one along a corridor in the hotel are typically found in Jiangsu gardens.

When he ruled over China, Qing Dynasty Emperor Qianlong (reign dates 1736-1795) made inspection tours through a large part of the country. Wherever he went, he was sure to enjoy good food and comfortable accommodations. It was all pomp, honour and riches for the reigning monarch. In no way can we moderns compare ourselves with the emperor in terms of the luxury that he commanded. But for understated comfort and congeniality, the

Top picture: The gardens of the hotel are modelled on Suzhou's Liuyuan and Zhuozheng gardens, but are more spacious.



An elongated window that spans the length of two storeys is modelled after a bamboo stalk.



In this luxurious bathroom of a suite, one can enjoy a riverside view while taking a bath – a pleasure surpassing that enjoyed by Emperor Qianlong.



The hotel's main garden combining features found in Chinese gardens and a spacious

Bamboo Grove Hotel offers us the finest choice in Suzhou.

Characterized by small green tiles and white-plastered walls, as a highly elegant hotel it is finely decorated with bamboo in different shapes.

A few years back, Mr. I.M. Pei, the famous Chinese-American architect, returned to Suzhou to visit his relatives there. He ascended to the top floor of the hotel he lived in to have a bird's-eye view of the ancient city and spotted an empty plot overgrown with grass in the south of the city. He commented that if a garden-style hotel could be built here, it could solve the hotel shortage in Suzhou without disrupting the environment of the ancient city. Mr. Pei's remarks prompted the building of the Bamboo Grove Hotel, which was open to business during autumn, 1989.

As I looked at the hotel from behind the wind screen in my car two or three blocks away, I saw an enormous building in the residential district, quite in harmony with the neighbouring buildings and having a similar architectural style. The main entrance to the hotel features an orderly mixture of rows of green tiled roofs contrasting beautifully with white-plastered walls. Lattice work windows are well-matched with the large off-white walls. Another high fire wall and a side house projecting over waters add greatly to the mood of the architecture melding with the environment.

Upon entering the hotel premises via a

small garden, I found myself in the lobby of the modern Bamboo Grove Hotel. I saw a traditional screen decorated exquisitely and other handicrafts displayed in the sales department on the first floor. I learned from the lobby manager that the garden design of the hotel combines the best of the Liuyuan Garden and Zhuozheng Garden, two well-known scenic spots of Suzhou. The pond, rockery and bridges fashioned from stone slabs resemble a scene in the Liuyuan Garden. There is a small pavilion on a small island between two zigzagging bridges. From the pavilion one sees buildings with white-plastered walls and black



The entrance and front facade of the hotel



From the hotel to Occidental parks

...iles in all directions. To the north of the pond are structures housing accommodations for guests, extending from east to west, laid out like a carpenter's square. The top storey of the five-storey hotel looks like dozens of residences connected together by white-plastered walls. Concave and convex windows show a rich and splendid variety. Outside the hotel is a canal. From the hotel one gets a fine view of distant objects and an accurate impression of Suzhou's atmosphere and character.

The rooms of the Bamboo Grove Hotel are tastefully decorated and designed in such a way as to provide a secluded feel-



In the presidential suite, the furniture and windows resemble Ming Dynasty precedents, with understated elegance.

ing. The room decoration has a sense of elegance peculiar to cities south of the Yangtse River. For example, the room I occupy is very spacious with light green walls. A watercolour block print woodcut hangs on the wall. It depicts houses on the banks of a small river in Suzhou. Wherever you go — the rooms, the parlour, the restaurant, etc., you find understated elegance and the atmosphere of a retreat. The same is true with the furniture and fixtures. The walls are decorated with calligraphy and landscape paintings by famous Chinese artists. The furniture is classical in flavour with some imitations of Ming Dynasty style where clear and simple lines are predominant. Windows feature open lattice work and are delicately shaped. They provide good natural lighting and are well ventilated. To add to one's feeling of comfort, the hotel is completely equipped with modern amenities.

What impressed me most during my four-day stay in the Bamboo Grove Hotel was a sense of quietude and serenity which I enjoyed as soon as I arose each morning. Gentle sunbeams lingered by my windows. Tourists who preferred morning exercise to morning coffee in the hotel were shadow-boxing outside. I myself had breakfast in the Le Café, which faced a picturesque garden in the front of the hotel. All about the hotel I saw residences along the canal. The scene before me was a busy one. Every morning an elderly woman leaning against the outer wall of the Wangshi (Master of Nets) Garden hailed passers-by to buy her cakes. An elderly gentleman was seen chatting with her. Children strapped with satchels were chasing after one another on their way to school. These were the only noises that broke the morning calm in Suzhou. ☺

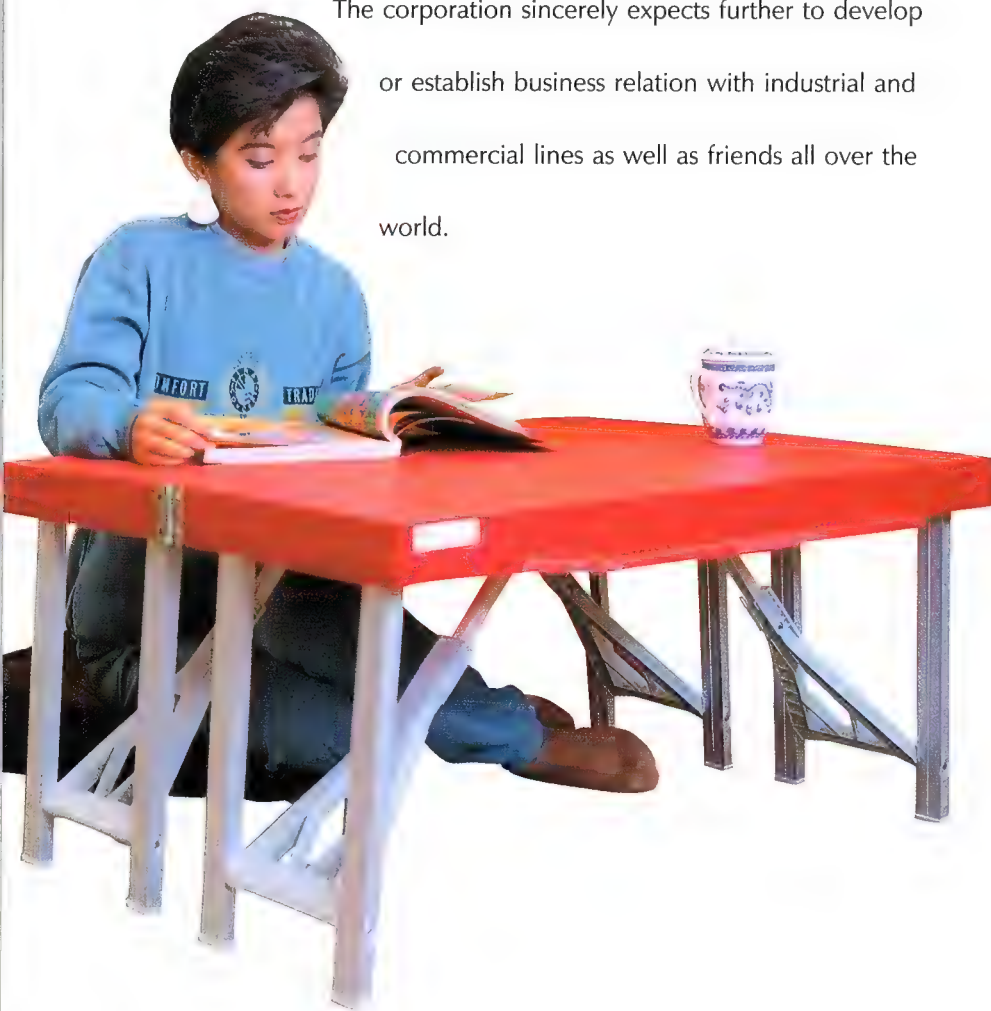
Translated by He Fei



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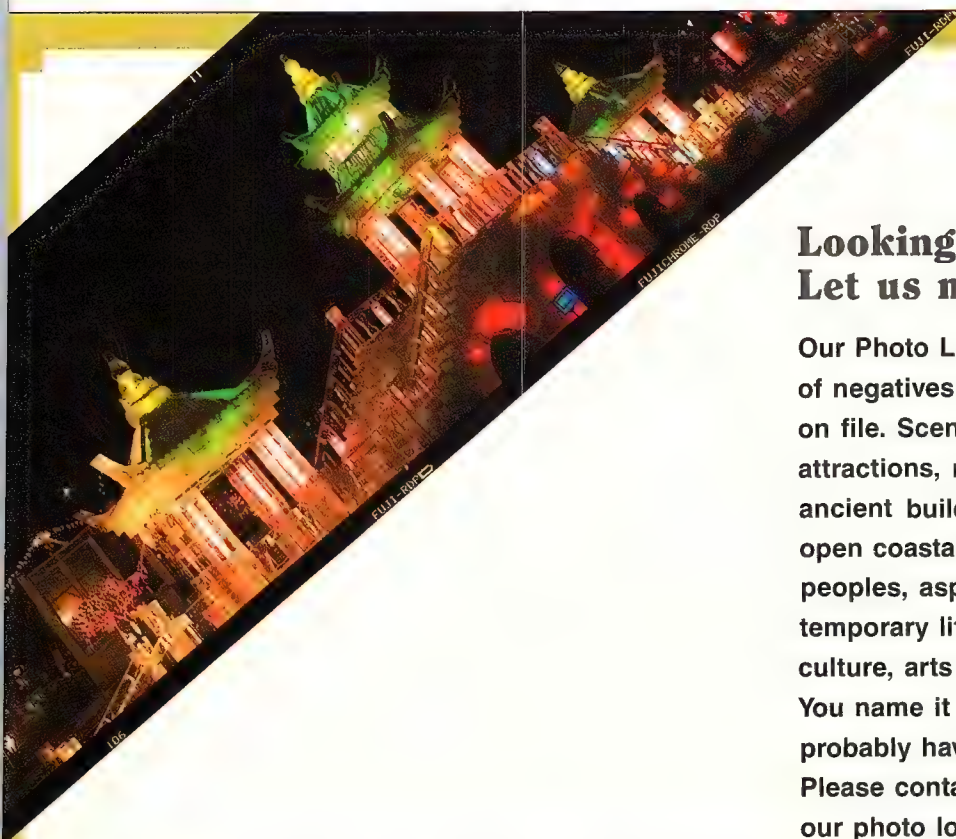
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Tile Cat Talismans of Yunnan



Folk plastic arts thrive in Yunnan, and are intended as a charm to repel evil spirits and demons. Such artifacts consist, for the most part, of *chi wen*, tiles in animal shapes and wooden ladles inscribed with animal decorations. The *chi wen* is a hornless dragon, a mythical animal or water spirit, according to ancient legend. Lu Rong of the Ming Dynasty (1368-1644) says in his *Miscellaneous Account of Shu Yuan* that it assumes the form of an animal, which is always on the prowl or gazing into the distance. It is therefore designed to stand on a rooftop to look to the horizon.

Buddhist temples throughout Yunnan Province are all decorated with ceramic *chi wen*. As well as pottery *chi wen*, pottery dragons also decorate roof ridges of shrine halls erected by Han Chinese people, which sometimes also sport pottery tiles in other animal shapes. Fire is a definite hazard to traditional Chinese architecture buildings, which are usually made of wood. The placing of such pottery dragons on rooftops is designed to invoke for rain in case of fire. The animal-shaped tiles are meant to avoid evil spirits and demons.

Buddhist temples, erected by Dai ethnic worshippers in Xishuangbanna Yunnan Province, have ceramic zoomorphic ornaments and birds such as peacocks and roosters on the four corners of the ridge above the main hall. Since the Dai people have a long history in pottery making, their kilns are spread throughout Dai inhabited areas. The ornaments produced have different artistic styles. On the whole, *chi wen* are exquisitely crafted, simple yet not at all crude. *Chi wen* are used exclusively to decorate Buddhist temples, shrines, etc. Their presence on the rooftop has specific significance. They are guardian deities that protect the Buddhist heaven of

Nirvana. They take up their posts on the border between

Nirvana and the material world

Rural inhabitants in Yunnan Province refer to the zoomorphic tiles as *wamao* (tile cat), which also include unicorns, lions, and other

animals but they all have a distinct feline appearance. Mostly made of ceramics, a few made of stone, they are placed either on the main ridge or slanting ridges. Some, however, are placed above the doorway, in which case two animals are

usually placed alongside each other. This is somewhat appropriate as rooftops in China are the traditional domain of the cat.

In the eyes of Yunnan villagers these motionless zoomorphic tiles play an important role in their lives. Once a villager's home burnt down twice. These twin infernos were attributed to the absence of a tile cat. Pottery animal tiles were therefore added to invoke the deities to grant immunity from calamity, or scare them from making mischief, in particular, fire.

Why a Tile Cat Is Needed

If the door of a villager's home faces the corner of his neighbour's house, this is deemed unpropitious.

A tile cat has to be quickly installed on the doorway so that the cat will devour the corner. In this way the evil spirit is driven away. In case the tile cat is not powerful enough to conquer this particular evil, an Eight Trigram decoration is sometimes added, usually carried in the cat's paws which enhances the power to drive away evil spirits.

In many different societies a primitive religious concept has been observed that conveys the idea that mountains,

PHOTOS BY XU JINYAN ARTICLE BY GAO JINLONG

Plants, trees and stones found in the world of nature possess certain kind of spirits which can exert a malevolent influence on human affairs. There are many people in Yunnan who believe that to counter this potential danger another spirit must be solicited for protection. If the gate of a house faces a field encompassing a view of mountains, rivers, trees and stones, it means that all sorts of evil spirits and demons are pitted against the house, which is likely to be devoured by the spirits. Placing a tile cat on the roof is therefore in order so that it will drive away all the evil spirits and demons lurking about. The rooftop of practically every home in some villages is decorated with a tile cat of one sort or another. The pottery animal acts as a spiritual sentinel for the house down below. The tile cat therefore represents an interesting sight to the tourists who visit Yunnan.

Harder than It Looks

Craftsmen who manufacture pottery zoomorphic tiles as a rule also make ordinary brick and tile, earthen jars and other ceramic goods. In ordinary times craftsmen make only clayware and crockery, pottery zoomorphic tiles being specifically made to order. Craftsmen believe that if they make zoomorphic tiles indiscriminately or haphazardly, they may hurt their eyes. One tile maker is said to have lost the sight of one eye attributed to such indiscriminate manufacture. The making of these tiles thus involves certain risks by the potter, who makes and sells flower pots very easily, as these pots enjoy a big market. The making of pottery zoomorphic tiles requires a long and complicated process. The tile occupies a big area in the kiln during firing. As the animals are depicted in fine detail parts of the tile, such as the ear, tongue and whiskers are easily damaged and must be repaired. A damaged tile is alleged to have lost its magic and consequently can not be sold to the client. This is the reason why craftsmen prefer easy-to-make and easy-to-sell commodity clayware.

Once the tile is completed, it must undergo a whole process of ritual blessing concluding in a rather dramatic ceremony before it possesses supernatural power. First, a propitious date must be chosen, preferably on even days during the second or eighth month of the lunar year. A shaman is invited to conduct the ritual ceremony. The zoomorphic tile is placed on a sacrificial table. The shaman begins by chanting a spell while holding a red-feathered cockerel in his hand. The incantation deals with the subjects of banishing calamity, bringing peace and good fortune to the household as well as driving away evil. He then takes the cockerel's head in his mouth and bites the comb until drawing blood. He lets this blood drip over the eyes, nose, mouth and ears of the tile cat. If the first drop of blood happens to be dropped by the craftsman who made the pottery tile, its magic power is enhanced. Then he proceeds to place grain, pine and watermelon seeds, sorghum, jujubes, and tea leaves, symbolic of a good harvest, into the mouth of the tile cat. The cockerel is then killed and boiled in a pot until it is half cooked. Next, he puts the bird into a vase in a standing position, with the head pointed towards the sky, as an offering to deities. Incense is also burnt simultaneously. Once the ritual is complete, the shaman climbs on to the roof and installs the tile cat on the ridge tile. Henceforth, the tile cat becomes a benevolent force safeguarding the household from evil.

According to custom incense is burnt as an offer of respect by the household on the first and 15th day of each month in the lunar calendar. The incense burning tripod is placed on the ground in the direction of the zoomorphic tile.

Many Different Breeds of Tile Cat

The prototype of the tile cat is the tiger, king of the animal world, worshipped by animalists. Ethnic minority groups in the province such as the Yi and the Bai, use the tiger as the design of their totem. In fact, the



Tile cats are not meant to be lovable tabbies like Garfield. Rather, they serve as spiritual watchdogs, protecting the house from malevolent spirits; thus, their appearance is fierce.



tiger is the most popular and ancient totem symbol of the Yi, and they believed the universe was a huge tiger. The word "King" in Chinese is inscribed on the forehead of the cat, whose forepaws carry the Eight Trigrams, representing *yin* and *yang* elements. This is the most typical form that zoomorphic tiles take. Some tiles have lozenge or square-shaped tablets inscribed with the Eight Trigrams or the words "Shi Gan Dang", meaning to ward off evil. Others have a small deer or small unicorn on the breast of the cat. The cat always crouches as if poised to fight. The cat and tile are fused into a unit, otherwise the object is not considered a true talisman.

Tile cats are manufactured and used in counties close to Kunming, the capital of Yunnan Province and in the following prefectures: Yuxi, Chuxiong, Qujing, Dali, Wenshan and Honghe. They are also on sale in markets and fairs held regularly in these districts. The price of the tile cat usually has six as the determining amount in addition to round numbers. Six is a number that brings peace and riches to the household, and also symbolizes the rapid growth of the six animals regarded by the Chinese as essential to the household.

By and large tile cats assume more or less the same shape in standing, sitting or crouching on the ridge tile. The specific shape of individual ones however, vary somewhat.

The typical tile cat is made in Kunming's suburbs and the prefecture of Yuxi. Generally the tile cat is moulded into a tube, the bottom of which has a hole allowing water to seep through. It has a flattish head, which is linked to the tube. The eyes, nose, teeth, whiskers, legs, forehead and the word "king" (pronounced "wang" in Chinese) are adhered with clay. The forelegs carry the Eight Trigrams symbol, which is raised high to flash at any intruding spirit. Tile cats can be glazed or unglazed.

There are two other generic styles of tile cat in rather strange shapes. The body of the cat stands straight on the ridge. A piece of triangular clay at the back resembles wings. This is the first type, which gives the impression that it can fly. Its head is similar to that of a lion. The second type resembles an enlarged insect, with tail resting on the ridge tile and bulging eyes. The body is also upright. The forelegs are bent like a bow resting on the lozenge-shaped talisman. The cat here looks like it is riding a vehicle. Its eyelids protrude. The whiskers stick out in relief along the cheeks. The pottery glaze is of a better quality than those seen on other pottery zoomorphic tiles.

There are several kinds of tile cat produced in Qujing, including one kind having a lion's head and a tiger's body, one type of unicorn, a tiger-shaped variety, etc. The style having a lion's head with a tiger body is seldom seen but is often glazed in green. The pottery unicorn tile is big in size, and looks very majestic. A spirited animal, the unicorn is the symbol of good luck and can avert evil as well. The forelegs of these two animals usually carry a rectangular slab inscribed with the words: "Taishan Shi Gan Dang" meaning that the tile is capable of warding off evil to the same degree as Mount Tai. The tiger-shaped tile has a rounded head. The forelegs carry a slab, inscribed with the words: "Heng Sao Yi Qie"— sweep away all evils and demons.

The shape of tile cat in Dali as manufactured by the ethnic Bai people rather rigid and unsophisticated in form. The four legs stand on the ridge tile. The animal is heavy-set and awkward looking, with the mouth wide open and teeth bared. There is no Eight Trigrams talisman between its legs.

In the mountain villages of the Dai minority people residing in Dehong we find stone animals placed on both sides of the wells that provide drinking water to the local ethnic group. The stone animal resembles the

tile cat. The carved relief and the stone well itself are Bai in style, however. It is probable that the stone animal here is a sort of tile cat, which guards the well and wards off evil.

In Chuxiong where Han Chinese and Yi ethnic groups live together, tile cats made by Han Chinese are crude and primitive in form, and are moulded by hand. The cats have a solid body but do not wield the Eight Trigrams.

Tile cats made in Midu County, on the other hand, sport wide-ranging shapes, including tigers, leopards, lions, monkeys, elephants, water buffalo and deer. The realistically sculpted animals are not so garishly outstanding as those made elsewhere in

Yunnan. Because of their comparatively benign appearance their evil repellent power is not so clearly evident, at least to human eyes. For instance, water buffalo and deer are gentle breeds sometimes to the extent of timidity, incapable of waging fights against evil demons, yet they are included among the evil-warding tile cat, though perhaps with some reluctance.

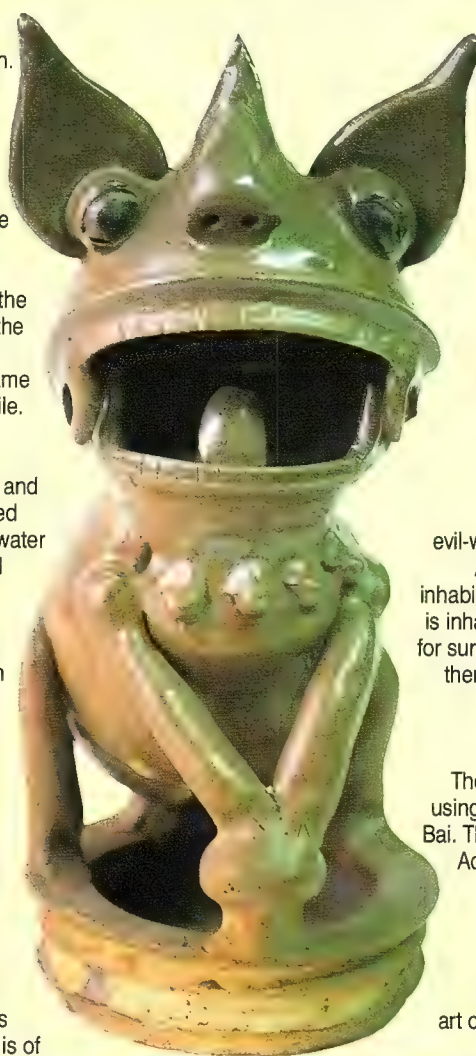
As for zoomorphic tiles produced in Wenshan, an area inhabited by the Zhuang ethnic group and in Honghe, which is inhabited by another ethnic group, the Hani, they do exist for sure, as the writer of this article has been informed. Since there is no time for me to go there on this trip, an account will have to be given the next time I visit there.

Offspring of the Tiger

The Han Chinese apparently take the lead in making and using zoomorphic tiles in Yunnan Province, followed by the Bai. The ones made by the Yi nationality were not observed.

According to a man who works in a popular art museum in Chuxiong, there is a carved stone animal in his collection of folk art objects. It is a tiger mounted on a ridge tile. This piece is said to be the work of a Han Chinese craftsman. But the particular craftsman could only create stone lions. He is said to have learned the art of making stone tigers from his teacher, a Yi craftsman.


The wooden ladle with a tiger head and goblet ladle with an animal made by Yi craftsmen in Chuxiong are similar to the tiger-headed wooden ladle made by Han Chinese in the suburbs of Kunming. Apart from the fact that the marking differs slightly, the noticeable difference between the two is that there is an Eight Trigrams symbol in the mouth of the wooden ladle made by Yi craftsmen, which is absent from the Han Chinese manufactured wooden ladle. Both Chuxiong and Kunming are places where Han Chinese and Yi Chinese live together. The influence of one nationality on the other makes it difficult to distinguish the art of one people from the other. Apart from close links and cultural interchanges among the different nationalities in Yunnan, there is obviously mutual influence on the development of agriculture, handicraft industry, tools of production and production technique among the various peoples. The cus-





toms and social conventions of one nationality affect others and are also adopted to some extent by the other. The Han Chinese and Yi ethnic group living together in one locality gradually have forged a similar life-style. Certain Chinese books mention the fact that the Yi shamans conduct a certain sacrificial ritual, which bears great similarity to the tile cat ritual mentioned earlier in this article. One may conclude that it is probable that the Yi ethnic group also make zoomorphic tiles to avert evil. The only thing is that we have as yet to discover a tile animal made by the Yi people, in spite of the prevalence of the tiger motif in their art and crafts and the significance of the tiger in their mythology.

The flower vase decorated with a lion head and made by Naxi craftsmen and the flower vase with toad design in relief created by Han artists near Kunming are talismans rather than objects of mere decoration.

Did the tile animal made by Han and other peoples in Yunnan originate in some form in the Central Plains and thereby exert an influence on the culture of the ethnic minorities of Yunnan? Or did it happen the other way round? Is it the ethnic minorities who have influenced the Han people into adopting zoomorphic tile as an evil averting art? Is the zoomorphic tile a legacy of primeval Yunnan totem culture? What is its source? When did it all begin? These are questions that remain to be answered. 

Translated by He Fei

In addition to their natural endowments, in the battle against devils and demons, most tile cats wield a formidable weapon — the Eight Trigrams — to show would-be trespassers their ultimate fate, according to Taoist tenets.



Before a humble piece of baked clay can attain the awe-inspiring power of a true tile cat, a shaman must sacrifice a cockerel and annoint the tile cat with the blood.






 **PHOTOGRAPHER'S** 
GALLERY

Lake Erhai in the



Fishermen are checking and waiting by their nets in the morning near the shore on Lake Erhai. About two kilometres east of the county seat of Dali in western Yunnan, the 246-square-kilometre lake is the province's second largest, after Dianchi.

It is said that during the Western Han Dynasty, when the envoys sent by Emperor Wudi, who ruled from 141-87 B.C., to explore the Western Regions were trying to cross Lake Erhai, they were thwarted by the indigenous people there. Because of this the emperor built a Kunming Pool in the capital which is in today's Xi'an for naval exercises. During the times of Tang and Song, this was the political, economical and cultural centre of the states of Nanzhao and Dali.

The Erhai can be as stormy as the sea yet its reflection of the moon during its calmer moments is a much admired sight by the local people. 

Morning

Photographer: YUAN XUEJUN



Yunnan Blazes Trails in Southwest China in Opening to the Outside World

PHOTOS BY PENG ZHEN
ARTICLE BY M. F. CHAN



Yunnan's Pu'er black tea is one of China's best known teas. It is produced from plants grown in Xishuangbanna and Simao. The tea farm pictured here is in Pu'er County in Simao, an important tea producing centre in southern Yunnan. In the past, all the teas grown in the counties along the Lancang River were processed in Pu'er, hence the name for this particular variety.

One manifestation of China's "Open Door" policy was the development of the coastal areas as an opening to the outside world. Fourteen cities were designated open coastal cities starting in 1984. Since then, the economy of these cities has correspondingly advanced. As a result, the economic growth of the provinces along the coastline in east and southeast China has been promoted. By contrast, the development in central and west China has been relatively slow. In view of a possible imbalance caused by the impact of economic expansion in the coastal areas increasing economic activity, in recent years, other areas in the country are opening up to the outside world.

One form that such efforts have taken is increased foreign trade between Heilongjiang in northeast China and Xinjiang in

In Chenggong's Old Street Market, a man who sells ceramics and straw brooms puffs happily away at his waterpipe. Tobacco is one of Yunnan's major industries, and is mainly centred in the vicinity of Yuxi where three of central Yunnan's most beautiful lakes are located.





Yunnan is naturally endowed with an abundance of fauna and flora, including medicinal herbs and other materia medica. Pictured here is one of Yunnan's best establishments engaged in the sale of traditional Chinese medicine. Laoboyuntang, or Old Boyun House, was first incorporated in 1728 during the Qing Dynasty at Tonghai in southern Yunnan by the Shen family. It is now managed by the tenth generation descendant. The particular branch pictured here is in Kunming, located close to that city's largest free market.

Northwest China, and the U.S.S.R. and central Asian countries. Recently, stress has been laid on opening southwest China to the outside world.

Southwest China covers a vast area of 2.6 million square kilometres. The population of minority nationalities inhabited in this area account for more than half that of the minority population in the country. In this area, the development of 17 lines in agriculture and industry based on its abundant natural resources and fertile soil have achieved substantial progress. Among them are the cigarette industry and tea industry in Yunnan, the coal industry and wine and liquor industry in Guizhou, Sichuan's agriculture and Guangxi's sugar industry, all achieving dominant positions in their own lines within China. Chongqing City, an important industrial centre in Sichuan and southwest China, is rich in material and technological resources.

Since 1984, the five provinces and an autonomous region in southwest China have been carrying out various kinds of interprovincial economic cooperation. For example, enterprises in Yunnan Province have helped their counterparts in Guizhou and Guangxi in the technical renovation of their tobacco factories to improve the quality of cigarettes, and as a result some new products have been developed. Another example can be found in the introduction of advanced farming techniques and improved varieties of crops from Sichuan, which has increased the yield in Guizhou and Yunnan. In addition, during recent years, Tibet has been providing Sichuan, Chongqing in par-

ticular, with tens of thousands of tons of chromate and borax. State enterprises in Chongqing and Guizhou jointly invested RMB ¥3,000,000 to set up the Guiyang Steel Works in Guizhou to produce special steel. Guangxi is speeding up the development of the three important ports of Beihai, Fangcheng and Wuzhou, which provide export and import facilities for the inland provinces and cities in southwest China. The economic connection formed during the co-operative efforts in financial, technological transfer, resource allocation, reciprocal trade and talent exchange is now playing a more important role in southwest China.

Yunnan Strategically Positioned

In opening southwest China to the outside world, special attention should be paid to Yunnan. There are three export centres in western and southern Yunnan — Dehong Prefecture in the west and Xishuangbanna Prefecture in the south, both bordering Burma, with Xishuangbanna also not far from Thailand, and Hekou County bordering Vietnam's Lao Cai. The setting up of these export centres will form channels of economic cooperation with countries in Indo-China and subsequently with countries in Southeast Asia.

In recent years, Chinese industrial products have been very popular in Southeast Asia and Indo-China and enjoy the potential of a larger market. Renminbi, the currency of China, has become the currency in some border areas near China. In 1983, the frontier trade in

Yunnan was valued at barely RMB ¥10 million, but in 1989 it soared to RMB ¥ one billion.

Despite the disadvantages of small foreign exchange reserves, lack of high-grade products and the locally underdeveloped investment environment, southwest China offers many advantages: first, it is rich in mineral, hydroelectric, farming, forestry and animal husbandry resources; second, it possesses advantages in geography and skilled educated personnel. In some countries in Indo-China, Southeast Asia and South Asia, which are accessible to southwest China, people have a greater demand for light industrial products as well as the province's agricultural goods. In the 1990s, Yunnan should evolve into the most important link in economic cooperation with Southeast Asia and Indo-China and should take the lead in opening southwest China to the outside world.

Traditional pestle and bowl implements in the Old Boyun Medicine Shop at its Tonghai branch are employed for preparing medicines.



Rapidly Developing Infrastructure

Southwest China, which includes Yunnan, Guizhou and parts of Sichuan, was once very remote and inaccessible because of deep gorges and high mountains which cover much of the area.

Up until the mid-20th century, Yunnan had only a couple of narrow-gauge railways linking it with the outside world and cars were not able to travel in about two-thirds of the province. There was also very little air and water transport. Now the province is crisscrossed by highways, railways, air and shipping lines, and commercial activity has followed these arteries.

From Kunming, the capital city, there are flights to Bangkok, Rangoon and Hong Kong; and domestic flights to Beijing, Shanghai, Guangzhou, Shenyang, Xiamen, Xi'an, Guilin, Lanzhou, Chengdu, Chongqing and Haikou. Routes within the province allow travel to Xishuangbanna and Simao in the south and Baoshan in the west.

The first airport was established in 1912 at Kunming. During World War II, some small airports were set up but were poorly equipped.

In 1988, the Kunming Airport was reconditioned and expanded for the third time.

The first railway was built in 1910. But the first extensive line was not opened until 1966 when the 644-kilometre railway line was opened between Kunming and Guiyang in Guizhou Province. In 1990, the Kunming-Guiyang Railway was electrified, doubling the traffic capacity.

The establishment of a 1090-kilometre-long railway in 1970 connects Kunming with Chengdu in Sichuan.

Now the construction of a 800-kilometre railway from Kunming to Nanning, the capital of Guangxi, has been listed as one of the key projects in the coming five years up to 1995. The east section of the railway from Xining to Pinguo is now under construction and the west section from Kunming to Shilin will start construction in 1991.



At the Jianshui Art Ceramics Factory a worker is surrounded by half-finished clay pots designed for steaming food. One of Yunnan's most famous dishes is steamed pot chicken or qiguoji. Jianshui is also known for its very fine purple clay; thus, Jianshui has become one of Yunnan's most important ceramic production centres. When these pots are completed, they will be coated with a dark lacquer and be decorated with white flowers.



Chengong features a very large market, the Old Street Market, where a wide variety of fresh produce and meat are available. This street stall sells hairpieces and paper patterns for embroidery. Embroidered clothing and other articles are used in daily life. A popular embroidered article with both men and women are shoes. One can have his choice of embroidered upper fastened to his sole size.

Tunkou masks (literally "devouring mouth") are seen quite commonly hanging from the lintels of houses in southwestern China. This mask was made out of a gourd by a craftsman living in Kunming's suburbs. The masks typically cost approximately Rmb¥10-20 if you purchase one directly from him. Essentially his home is the only place in Yunnan where you can purchase his masks. It is most convenient to contact the Qunzhong Art Gallery or the local CITIS Travel Bureau who can steer you to this craftsman's home.



In 1929, the total length of highway was 2,700 kilometres, while in 1990 there was 55,000 kilometres of main highway and 30,000 kilometres of country roads.

Yunnan's Flourishing Agriculture

While developing and improving its agriculture, Yunnan has taken advantage of its rich soil, abundant sunshine and mild temperatures to construct a number of production bases for tobacco, sugar, tea and rubber.

Apart from the famous Yunnan tobacco, which is one of the finest of China and mainly produced in Yuxi, Qujing and Zhaotong, and sugar-cane, Yunnan's tea is probably its most widely-known and popular product.

Tea leaves have become one of the main exports for the province, earning about \$150 million since 1973, when Yunnan started to ex-

port them on a large scale.

As early as 1939, the red tea of Yunnan has been sold to England and Lu Yu, a devoted tea-drinker of the Tang Dynasty, said in his book *The Book of Tea*, "Tea, treasure of the South". The province produces red tea, dark tea which includes the fine Pu'er variety, green tea and flower-scented tea.

With its forest reserves registering 996 million cubic metres and ranking third in the country, Yunnan's output of rubber ranks second in the country. It seems that the rubber forests in Yunnan are rather blessed by the elements as they seldom suffer from typhoons.

Also, there are 5,050 different plants useful as medicine in Yunnan. *The Dictionary of Traditional Chinese Herbal Medicine* lists 4,733 kinds of medicines and more than 2,000 of them can be found in Yunnan.

The jadeware seen in this street stall in Kunming's largest market in the western part of the city are for the most part imported from Burma.



The Xishuangbanna region is the largest herbal medicinal production base. It is also the second largest rubber production base in the country.

There are also vast areas of primitive tropical rain forests where there are 300 bird species, more than 40 amphibian species and some 500 animal species.

Minerals, and Light and Heavy Industry

Yunnan's economy has developed in a balanced way. Agriculture has traditionally been the linchpin of commerce in the province and continues so to this day. As the province has been endowed with significant mineral resources, it is no surprise that mineral exploitation and refining are well developed in Yunnan as well. In this area tin and phosphate products are two of Yunnan's top five export commodities, comparable to tea and tobacco in terms of revenue generated. More than this, there are also rich reserves of copper, lead, iron, antimony, nickel and mercury. These reserves have provided a base, together with the highly developed rubber production industry to develop heavy and light industry. Enterprises in these industries are beginning to enjoy some modest success. For example, the machine tool sector is a major earner of foreign exchange, as the annual income from exports puts the sector in the top five export commodities. Shoes and garments are also emerging as important sectors in light industry.

Translated by Chen Jiaji

☐ Following is a list of some of Yunnan's major companies:

Yunnan Provincial I/E Corp.
Tel: 34198, 34157 Telex: 64039 YPIEC CN Fax: (0871) 34451

China National Arts & Crafts I/E Corp. Yunnan Branch
Tel: 21170 Telex: 64072 YNART CN Cable: ARTS KUNMING

China National Textiles I/E Corp. Yunnan Branch
Tel: 29345, 29247 Cable: 4930 KUNMING

China National Native Produce & Animal By-Products I/E Corp. Yunnan Tea Branch
Tel: 25631 Telex: 64021 YUTEA CN Cable: TEAXCORP KUNMING

Yunnan Cereals, Oils & Foodstuffs I/E Corp.
Tel: 33915 Cable: 4434 or CEROILFOOD KUNMING
Telex: 64038 YUCOF CN Fax: 34079

Yunnan Light Industrial Products I/E Corp.
Tel: 25105 Telex: 64026 YNNPC CN Cable: PROEXCORP KUNMING

Yunnan Medicines & Health Products I/E Corp.
Tel: 28234 Telex: 64026 YNNPC CN Cable: PROEXCORP KUNMING

☐ All the above companies are housed in the Foreign Trade Building, 576 Beijing Road, Kunming, Yunnan 650011 (Fax: 0871-36378)

China Tobacco I/E Corp. Yunnan Branch
Add: 10/F, Yunnan Tobacco Building, 263-269 Tuodong Road, Kunming, Yunnan Tel: 36822 Telex: 64059 YNTBC CN Fax: 36707

China National Native Produce & Animal By-Products I/E Corp. Yunnan Animals By-Products Branch
Add: 113 Hua Shan Road, Kunming, Yunnan
Tel: 23197 Cable: BYPRODUCTS KUNMING Telex: 64076 YABPB CN

This mother and child in Chenggong are of Han nationality, but their clothes, like other aspects of their life, have been influenced by the minorities indigenous to the area. An example is the fondness for embroidered items. Articles similar to the baby carrier, hat, scarf, shoes, and hairpiece and more can all be found in Chenggong's Old Street Market.





Hotels and Transportation

PHOTOS BY WANG MIAO

Hotels in Kunming

At present the best hotel in Kunming is the **Golden Dragon Hotel** which is about fifteen minutes from the airport by car. It is the tallest and most expensive hotel in Kunming. The interior is garnished with indigenous decorations such as murals that depict Yunnan's minority peoples. Out of China's 56 minority peoples, the greatest number, over thirty, can be found in Yunnan. Some of the largest groups include the Yi, the Bai, the Hani and the Dai people.

Kunming Hotel is the city's oldest large hotel. Situated in East Dongfeng Road, it comprises two wings. The old wing was built in the fifties and has recently undergone a large-scale renovation while the new wing was completed in 1982. It is at a convenient location as Dongfeng Road crosses right through centre city Kunming. The hotel also has a CITS office and the largest and best-equipped communication centre of all Kunming's hotels, with fax and telex machines, photocopiers, typewriters and IDD communication.

Three other hotels, the Yunnan, the Green Lake and the Golden Peacock hotels, are located close to attractive sights. The Yunnan Provincial Museum, the province's only comprehensive museum, is just across West Dongfeng Road from the **Yunnan Hotel**; and the **Green Lake Hotel** faces Green Lake and its park. The lake is so called because of the weeping willows that line the two dykes bordering the lake. While Yunnan and Green Lake hotels are both in Kunming's city centre, the **Golden Peacock** is found in the western suburbs,

five kilometres from downtown Kunming, close to the vast Dianchi Lake, the loveliest sight of Kunming, and right next to Daguan Park.

The hotel is built and decorated in a combination of some of the styles found at the minority peoples' houses such as stilted houses, thatched roofs and rattan furniture. Its atmosphere is more like that of a resort and though its location is not right in the city it is not really regarded as inconvenient.

Daguan Park was first built in 1960 during the reign of Qing Emperor Kangxi. Covering about sixty hectares, it is a favourite spot where flower shows and miniature potted landscapes exhibitions are held and where the people of Kunming like to come to enjoy the full moon during the Mid-Autumn Festival.

The best health resort in the vicinity of Kunming is the Anning Hot Springs area which is about forty kilometres west of Kunming. Nestled amidst hills, the hot spring produces water of 42° to 45°. The area offers the **Hot Spring (Wenquan) Guesthouse** and there are also villas available for rent.

Transportation within Yunnan and Taxis in Kunming

It is quite convenient to go to Kunming. There are daily Dragonair flights from Hong Kong to Kunming at a reasonable fare of around HK\$980 for a one way trip. It probably cost more or less the same as taking a train from Hong Kong to Guangzhou and then flying to Kunming. The flight time from Hong Kong direct to Kunming is over an hour.

The Kunming Railway Station is on the Chengdu-Kunming and Chengdu-Guiyang lines. It is an overnight journey travelling by train to either Chengdu in Sichuan or Guiyang in Guizhou. There are drawbacks to travelling by rail as the railways, unfortunately, cannot reach quite a number of mountainous areas in Yunnan. One of the measures taken to compensate for this communication difficulty is the construction of a few small airports in places like Xishuangbanna and Simao in the south, and Baoshan in the west. There are four flights weekly from Kunming to Xishuangbanna's prefectural capital Jinhong with a flight time of approximately 45 minutes, and two weekly flights to Baoshan in small planes containing eight to nine people.

From Baoshan the more adventurous traveller can go further west to the border

areas such as Tengchong which enjoys flourishing trade with Burma. Rattan exported from the mountainous area of Burma and transported to Guangzhou for processing. Jade and other precious stones represent another popular import from China.

In all of China, Guangzhou is probably the easiest place to get a taxi. It is nearly as easy in most other cities, however, not even in Beijing when you cannot just hail a taxi on the streets. But a pleasant surprise one will find in Kunming is that taxis are easily available on the streets. However they are not equipped with metres and you have to bargain with the driver before you set off. Usually it is Rmb ¥5 for the first part of a journey and around Rmb ¥10 for a slightly longer trip and around Rmb ¥20-30 if you want to go to the airport from centre city.

Hotels in Central Yunnan

Kunming

Begonia Hotel

海棠飯店
East Huancheng Rd, Kunming, Yunnan 650000
Tel: 26181, 27906
GM: Wang Xiuying 231 rooms and suites
Located next to the eastern bus station

Camellia Hotel

昆明茶花賓館(北樓)
No. 145 East Dongfeng Rd, Kunming, Yunnan 650041
Tel: 23000, 23014 Telex: 64135, 64009 KSCITS CN
GM: Li Datong 260 rooms and 4 suites
Rates: double FEC 56-65 yuan, suite FEC 90-110 yuan
Located in city centre, 7 km from airport, 3 km from railway station

Golden Dragon Hotel

金龍飯店
575 Beijing Rd, Kunming, Yunnan 650011
Tel: 33104, 33015 Telex: 64060 GDHKM CN
Fax: 31082



Golden Flower Hotel
花賓館
Luo Qingchang
Opened January 1988
2 rooms and suites
Rates: standard US\$60-100, suite US\$140 - 650
Distances from: airport 7 km / 15 min,
railway station 5 min
Car fare to / from airport: about FEC¥60
Facilities: Business centre, restaurants offering Western,
Yunnanese and Yunnan dishes, conference / banquet room,
swimming pool, exercise room, tennis court, clinic, shop

Golden Flower Hotel



3 West Huancheng Rd., Kunming, Yunnan 650031
Tel: 21300, 29084, 35382
2 rooms and 17 suites

Golden Peacock Hotel

孔雀飯店
Laguan Park, Kunming, Yunnan 650032
Tel: 41334, 42512 Telex: 64017 GPHKM CN
Fax: 41087
Deputy GM: An Rui Chuan



Opened June 1988
104 rooms
Rate: standard US\$30
Special rate until end of year: US\$25
Distances from: city centre 3.5 km,
railway station 6 km, airport 10 km
Taxi fare to / from airport: ¥20
Facilities: Business services such as telex, fax, photocopying,
typing and IDD, restaurant, bar, billiard room, dance hall,
karaoke

Green Lake Hotel

翠湖賓館
No. 6 South Cuihu (Green Lake) Rd, Kunming, Yunnan
650031
Tel: 22192 Telex: 64073 GLHTL CN
Fax: 53286
GM: Gao Shi Zhong
Opened 1965
168 rooms Rate: standard US\$40
Located in city centre, by the Green Lake Park
Car fare to airport (round trip): US\$18
Facilities: postal, telex, fax, beauty parlour, massage, airline
booking

Kunming Hotel

昆明飯店



145 East Dongfeng Rd, Kunming, Yunnan 650051
Tel: 22063, 22240 Telex: 64058 KMHTL CN
Fax: 25959
Old wing opened 1958 with recent renovations,
new wing opened 1982
250 and 262 rooms and suites
Has a well-equipped communication centre

Lian Yun Hotel

連雲賓館
13 Yuan Tong St, Kunming, Yunnan
Tel: 22532, 28197

Nan Jiang Hotel

南疆賓館
41 West Dongfeng Rd, Kunming, Yunnan
Tel: 41518
GM: Liu Yong Lu

Nan Yao Hotel

南窯大酒店
Ming Tong Rd, Southern Railway Station, Kunming, Yunnan
Tel: 35017
GM: Shu Jian

Spring City Hotel

春城酒樓
No. 6-9 West Dongfeng Rd, Kunming, Yunnan 650031
Tel: 23962, 24635
GM: Wang Gui Zheng
56 standard rooms and 5 suites

Xiyuan Hotel

西園飯店
Western Suburbs of Kunming, Yunnan
Tel: 9969
10 rooms in the villa in inner section, 20 rooms in outer section
Faces the Dianchi Lake

Yunnan Hotel

雲南飯店
No. 83 West Dongfeng Rd, Kunming, Yunnan
Tel: 23175, 32419
GM: Liu Jiaxiang
Opened 1962
382 rooms

Yun Xin Hotel

雲新飯店
South Huancheng Rd, Kunming, Yunnan
Tel: 35351, 31163
GM: Tang Gui Rong

Jiangchuan

Jiangchuan County Guesthouse

江川縣賓館
Contact: Jiangchuan County Travel Bureau
Tel: 08898-811841

Gejiu

Jinhu Hotel

金湖賓館
Building No. 10 Hotel
十號樓賓館
Tel: Gejiu 22514, 23348, 23072

Jianshui

Guihu Guesthouse

桂湖賓館
Tel: Jianshui 27184

Tonghai

Xiushan Hotel

秀山飯店
Tel: Tonghai 311798

Shiping

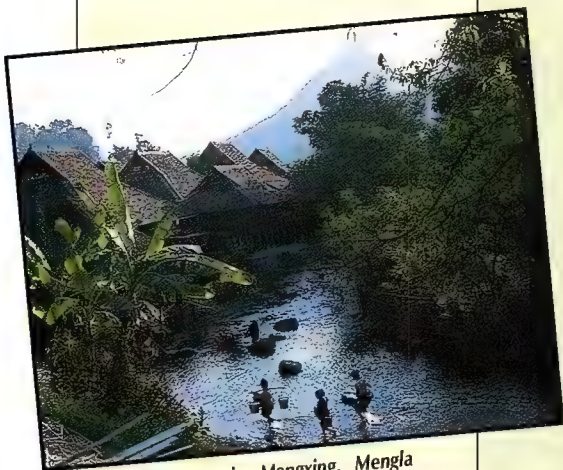
Shiping Guesthouse

石屏縣招待所
Tel: Shiping 57206

Tourist Routes Through Minority Areas in Yunnan



A caravan at rest at Tongbi (Bronze Wall) Pass in Yingjiang County, Yunnan (by Chen Anding).



A Dai Village in Mengxing, Mengla County, Yunnan is idyllically situated by a clear stream (by Chen Anding).

There are two routes of particular interest to follow if one is particularly interested in exploring the regions inhabited by minorities.

The first route is to go by bus from Kunming along the Yunnan-Burma Highway with the first stop in Chuxiong. The city of Chuxiong is the capital of the Chuxiong Yi Autonomous Prefecture 180 kilometres away from Kunming. After arrival in Chuxiong, tourists can visit the Yi villages, Longjiang Garden and Nanshan Wild Goose Tower.

Going 220 kilometres further west from Chuxiong along the highway, one arrives at Xiaguan (Dali) — Yunnan's second largest city and the site of the Dali Bai Autonomous Prefecture, which boasts a picturesque park named Erhai Park at the southern tip of Erhai Lake. The top of the hill in the garden commands a magnificent view of the misty scenery over the vast expanse of waters of Erhai Lake, including the nineteen peaks of Cangshan Mountain.

Going 40 kilometres north along the Yunnan-Burma Highway, the visitors come to perhaps the most famous scenic spot in Dali — the Butterfly Spring and the Museum of Butterfly Specimens, where tea is served prepared with the water taken from the Butterfly Spring. Nearby are two other places of interest — Zhoucheng and Xizhou where the tourists may admire the houses of the Bai minority group. In Dali stands the Three-Pagoda Temple built during the Tang Dynasty (618-907) — symbol of the Kingdom of Nanzhao's ancient culture.

Two hundred kilometres west of Dali is the city of Baoshan. On the way to Baoshan, the bus goes over the Yongbao Bridge in Yongping County, which spans the Lancang River.

Mangshi (Luxi) is the capital city of the Dehong Dai and Jingpo Autonomous Prefecture 200 kilometres away from Baoshan. Crossing the Nujiang River on the way from Baoshan to Mangshi, one arrives at Songshan, once the main battlefield against the Japanese invaders during World War II. Even today one can see the defence works and the bunkers constructed by the Japanese army by the roadside. On the mountain stands a memorial monument to the Chinese martyrs who died during the battles. Going 50 kilometres further ahead from Songshan, one comes to Luxi, an important stronghold in the southwest of China and the capital city of the Dehong Dai and Jingpo Autonomous Prefecture.

Luxi is rich in Momu flowers. The Mangshi River meanders like a silvery ribbon through the expansive river valley which has an area of over 140 square kilometres. In the city proper of Luxi are scattered many

temples of Hinayana (the Small Vehicle) Buddhism prevalent in Southeast Asia. In one of the temples there is a pagoda enclosed by a huge tree and hence the name of Tree-Embraced Pagoda. The visitors may enjoy the performances of dancing and singing in the evening given in the local national cultural palace.

It is a trip of 80 kilometres from Luxi to Ruili, the terminus of the Yunnan-Burma Highway and the southwestern gate of China. It acts as a colourful fair venue for exchanging commodities between the Chinese and Burmese peoples in the border areas. The merchants of the two countries shuttle through the frontier by ferry. There are also merchants coming from India and Nepal showing their wares as well.

Ruili is characterized by the subtropical landscapes: the Dai bamboo houses are shrouded among the thick foliage of banyan trees, and the boats and bamboo rafts are moored near the fernleaf hedge bamboo groves along the Ruili River.

On the fair in Ruili there is a variety of commodities on sale including sculpted objects in teakwood and green jade products. Going south by bus along the Ruili River, one arrives at the Dai village on the river bank. To the east of the city stands the Guangmu Hemao Pagoda, a shining and magnificent gold pagoda.

For the return trip, one may take a bus from Ruili to Mangshi and then go back to Kunming by air.

The second tourist route is by air from Kunming to Xishuangbanna. In Menghai one may visit the Bajiao (Octangular) Pavilion, the most famous architectural site in Xishuangbanna, Aini minority stockaded villages or the Pu'er tea factory, for Yunnan is famous for its Pu'er tea. There are tourist boats going along the Lancang River to the Dai villages at Ganlanba. Among the other scenic spots are Manmiao Garden and Banna Buddhist Temple.

From Kunming tourists can also go to visit the Stone Forest, a spectacular karst formation at Lunan. The hotels available along the routes are as follows:

Kunming — Jinlong (Gold Dragon) Hotel
Chuxiong — Chuxiong Hotel
Dali — Erhai Hotel or Dali Hotel
Baoshan — Baoshan Hotel
Luxi — Mangshi Hotel
Ruili — Yongchang Hotel
Xishuangbanna — Wangjianglou Hotel

China Travel Service of Yunnan Province is operating inclusive tours covering similar routes. Its address: No. 163, Dongfeng Road, Kunming, Yunnan, China. Telephone: 38520, 36370

Translated by Gu Weizhou

Does Spring Reign in Kunming All the Year Round?

Kunming, capital of Yunnan Province, is spoken of as a city where spring reigns all the year round and, in fact, has a mild climate. But closer scrutiny reveals that spring does not rule with an iron hand.

Old Man Winter Comes

On the Chinese mainland, it is considered to be summer when the temperature is above 22°C and winter when the temperature is below 10°C. Spring or autumn fill the interims when the temperature is between 10°-22°C. Judged by these criteria, there were consecutive years (for instance, the period of 1931-1938 and that of 1946-1950) when Kunming was in springtime all the year round, but in the late fifties the mean temperature of January in Kunming dipped to 7.7°C. The winter during that period lasted over 50 days in average, and there were days of severe cold, for instance, the temperature once in December of 1975 dropped to 2.3°C below zero in Kunming, and in March 1974, the green beans in Yunnan (including Kunming) were frozen discoloured into black and the inhabitants in Kunming saw snow flurries, which was a rare occasion in history. These cold snaps were nothing compared to Old Man Winter's finale for the year of 1983. A three day snowfall during the last week of that year dumped a foot of snow on Kunming — a five hundred year record.

Old Sol Feels Like Summer

In terms of mean temperature, July, the hottest month in Kunming, sees the average temperature at 19.8°C, with the highest temperature at 20.2°C, which is below 22°C, the lower delimitation of summer temperature according to the above criteria. Strictly speaking, the hottest period of the year is late spring or early autumn. These temperatures are, however, measured in the windy but sunless shutter box at the weather station. People in reality feel a higher temperature when they are outside in the sun.

As Kunming is located at a low latitude and at a high elevation (1,896 metres above sea level), the sunshine is rather strong and the shadows on earth are sharp, not unlike chiaroscuro. Even the rising sun and the setting sun are dazzling. People feel a hot flash when they go outside in the sun from a lower-temperature room. Therefore, people out in the sun feel spring warmth even in winter. Naturally, the sun in summer is much stronger. People dressed in dark colours would feel very hot if they stay long in the sun.


A Rain Brings Winter

There is a popular saying in Kunming which goes: "The seasons are indistinguishable, but a rain brings winter." The old folks would tell you: "You will catch cold if you don't wear a pullover when it is raining."

As mentioned above, owing to the low latitude and the high elevation, the temperature is relatively high when sunny. But when rainy and overcast the temperature goes down drastically. For example, when it rained five days in succession from July 23-27, 1972, the mean temperature went down from 18.4°C on the 23rd, a warm spring temperature, to 11.9°C on the 27th, a cold spring reading.

Summer and Winter Within a Day

January in Kunming is the coldest month and July the hottest month. The difference in mean temperature between summer and winter is 12.1°C while the temperature difference between summer and winter in Guilin at the same latitude in Guangxi in the east of China is 20.4°C. From the comparison, one can see that it is relatively warm in winter and comparatively cool in summer in Kunming.

More interesting is that the difference in daily temperature is greater than that between mean temperatures in summer and winter. For instance, the mean high afternoon temperature in January in winter is 15.3°C, but the average low temperature early in the morning is 1.4°C whereas the highest afternoon temperature in April is 24.4°C, representative of summer, and the lowest mean temperature early in the morning is 9.2°C, smacking of winter chill. In the Ximeng Va Autonomous County to the north of Xishuangbanna, a place which is located on the mountains and quite different topographically from Kunming hugged in a basin among the mountains, the difference in daily temperature is only about 5°C even in April, the most changeable month in daily temperatures during the year. Though Kunming may be a place where spring reigns all the year round, there are times when winter and summer can at least temporarily gain the upper hand. 

Translated by Gu Weizhou

Average Climatic Conditions in Yunnan Province

		Jan.	Feb.	Mar.	April.	May	June	July	Aug	Sept.	Oct.	Nov.	Dec.
Kunming	Temperature (°C)	7.7	9.6	13.0	16.5	19.1	19.5	19.8	19.1	17.5	14.9	11.3	8.2
	Rainfall (mm)	11.6	11.2	15.2	21.1	93.0	183.7	212.3	202.3	119.5	85.0	38.6	13.0
	Sunshine Time (hr / day)	7.8	8.4	9.0	9.1	7.5	4.9	4.9	5.6	5.3	5.1	6.6	7.2
Yuxi	Temperature (°C)	8.7	10.5	13.9	17.7	20.6	20.8	20.9	20.3	19.1	16.6	12.7	9.2
	Rainfall (mm)	14.2	12.0	13.8	26.0	85.8	147.1	169.5	176.0	100.9	71.8	39.3	19.3
	Sunshine Time (hr / day)	7.1	7.7	8.3	8.2	7.1	5.0	4.6	4.9	4.9	4.4	5.7	6.4

(Continued from page 31)


New Mongolian Township in Old Yunnan

diet. In fact, this change has been drastic. In Xinmeng, the Mongolians seldom eat mutton; rice and flour have become staples. In their daily life, due to the change in living requirements, they are no longer so demonstrably bold in behaviour as their compatriots to the north. They have also lost their seemingly nonchalant demeanour. The Mongolians' legendary prowess with horses has be-

come for Xinmeng residents a lost art. Though this area is renowned for the Yunnan short horse, people in Xinmeng do not regard the horse as an indispensable means of transportation. So asking the children here whether or not they can ride horses is almost irrelevant. For them horsemanship is of little importance or even an unfamiliar matter. It is more of a pleasure to watch the cattle grazing on the hills or play and fish in the streams.

But no matter what changes take place here, the Mongolians here will never forget their identity. Take the an-

cestors' temple for example. The ancestors' temple in the village still venerates the statue of Genghis Khan. An old Mongolian who was burning incense and kowtowing, seeing me come up to him, he told me with earnest pride: "This is our ancestor!"

To serve as further testimony, there is a stele erected in the temple bearing an inscription which reads, "During the 20th year of Emperor Zhizheng's reign (1360), the first ancestor here by name of Allah Temur was ordered to conquer Yunnan...." 

Translated by Gu Weizhou

Geology and Flora Produce Splendid Natural Scenes on the Central Yunnan Plateau

The central part of Yunnan Province is a plateau at an elevation 2,000 metres above sea level with an undulating terrain. To its west are deep valleys running parallel to each other and mountains. Here in these two areas are most of Yunnan's tourist attractions, the best of which is the fascinating karst landscape covering a vast area. The Stone Forests in Lunan County have the typical terrain of tropical karst topography. There are many spectacular scenic spots such as the Big Stone Forest and Small Stone Forest with stone peaks in intriguing shapes looming everywhere.

In the Lujiang River valley 20 kilometres east of the county seat of Jianshui lies a limestone karst cavern known as the Yanzi (Swallow) Cave. This cave has two parts with separate entrances, one above the other. The upper part of the cave is shallow and dry. Resembling a great hall it is bright and spacious, with a capacity of one thousand people. On the vault of the cave one finds intricate designs formed by stalactites.

The lower part of the cave is a water cave, 30 metres high and three kilometres in length with a stream winding its way to eventually link up with the Lujiang River. In fact, it is an underground river. During spring and summer numerous swallows gather and build their nests here and the cave becomes the underworld of swallows.

The Swallow Cave is said to have been found during the reign of Emperor Qianlong of the Qing Dynasty. Now about 200,000 swallows, their native land believed to be Indonesia, have made it their home. The swallow nests is regarded as tonic food in Chinese cuisine usually imbibed in the form of the famous bird's nest soup. The annual harvest of swallow nests in this cave is over 50 kilogrammes.

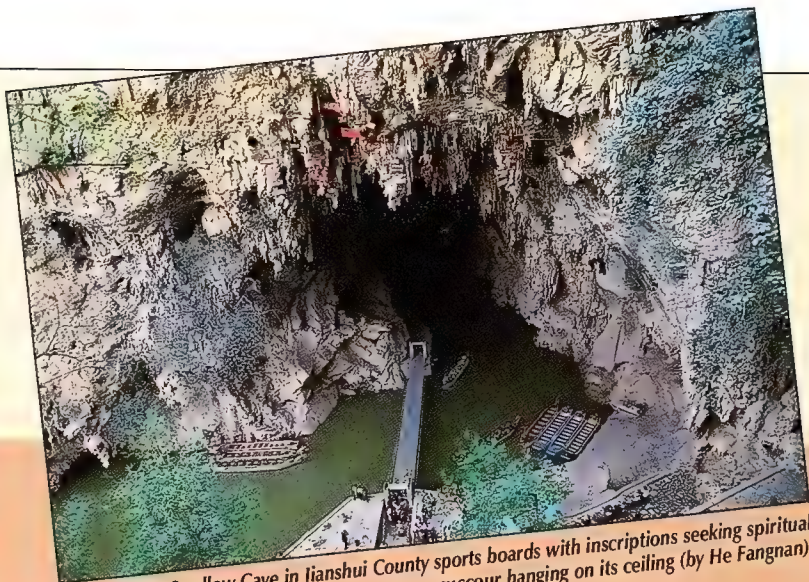
As the birds locate their nests with a view to protecting their eggs and young, as one can well imagine, swallow nest collection is a dangerous profession. The collector first has to climb the arched ceiling of the cave, pressing his body tight to the surface of the ceiling with the help of any formations of stone nearby that he can conveniently grab. When he reaches the apex of the cave he inserts one end of the bamboo pole he has carried with him into a hole or a groove in the ceiling and ties it to a stalactite with a wire. Then he carefully proceeds to the other side and does the same with the other

end of the pole. Now he can begin his work with the support of the bamboo pole. An alternative method is for the collector to completely depend on his strong body and climbing skills and shuttle freely from one side to the other to collect the swallow nests. A veteran collector can get one to two kilogrammes of the birds' nests at one time and earn more than twenty thousand yuan a year. However, every year there are one or two victims who fall and lose their life in the cave. Once a collector brought with him a monkey and tried to train the animal to do the dirty work for him, but the monkey could not avoid an ill fate in spite of its innate nimbleness and climbing ability.

Appropriately there is a snack stall selling swallows nest soup at the entrance of the cave. The ingredients include peanut, sesame seed, dried longan pulp, glutinous rice and, of course, the swallow nest itself. If you visit the Swallow Cave in early August when swallows migrate south and the local farmers begin to harvest the birds' nests, you can watch the death defying scene when they are working around the ceiling of the cave about fifty metres from the ground. This is also the most exciting period of the cave in the year.

The eastern Yunnan Plateau features a great number of waterfalls. The Dadieshui (Great Fold) Waterfall is the biggest and most magnificent one in Yunnan, which is formed by the Baijiang River pouring down from a precipitous cliff. The drop of this waterfall is more than 90 metres and 20 metres in width, and it produces an awe-inspiring roar.

Eastern Yunnan also boasts one of the areas in China with the greatest concentration of hot springs. The Biyu (Green Jade) Spring on the bank of the Tanglang River north of the county seat of Anning is a scenic beauty. The spring water gushing out from crevices is truly limpid; the stones at the bottom of the water can clearly be seen



The Swallow Cave in Jianshui County sports boards with inscriptions seeking spiritual succour hanging on its ceiling (by He Fangnan).

and, shone by the reflected ripples, look crystalline. This spring, 42°-45°C in temperature, does not reek of sulphur, an ideally therapeutic spring. Nearby is the location of a hot spring hotel.

Located exactly on the confluence of the tropical and high altitude flora regions the central Yunnan Plateau benefits by a rich variety of plants. For instance, you can find more than 200 species of azalea here. Every year in March and April when azaleas are in full bloom, the mountains are as colourful as rosy clouds. Camelia, as another example, also has dozens of colourful varieties in this area. With large petals and different colours, this flower has a long florescence and thus has been described as "the best bloom under Heaven".

Translated by K.V. Khiu

Yunnan's Cities and Counties Open to Foreign Tourists

Baoshan	保山市	Menghai C	勐海縣
Binchuan C	賓川縣	Mile C	彌勒縣
Chengjiang C	澄江縣	Nanhua C	南華縣
Chuxiong	楚雄市	Qujing	曲靖市
Dali	大理市	Ruili C	瑞麗縣
Dayao C	大姚縣	Simao C	思茅縣
Eryuan C	洱源縣	Tengchong C	騰衝縣
Geju	箇舊市	Tonghai C	通海縣
Jianchuan C	劍川縣	Wanding	晚町市
Jianshui C	建水縣	Weishan Yi	巍山彝族回
Jiangchuan C	江川縣	& Hui AC	族自治縣
Jinghong C	景洪縣	Wuding C	武定縣
Kaiyuan	開遠市	Yao'an C	姚安縣
Kunming	昆明市	Yongren C	永仁縣
Lijiang Naxi	麗江納西	Yongsheng C	永勝縣
AC	族自治縣	Yuanmou C	元謀縣
Longling C	龍陵縣	Yuxi	玉溪市
Lufeng C	祿豐縣		
Luxi C	潞西縣	Note:	
(Mangshi)	(芒市)	C: County	
Luxi C	瀘西縣	AC: Autonomous	
(Zhongshu)	(中樞)	County	

Bus Service in Central Yunnan Province

Route	Departure	Distance (km)	Main Station
Kunming—Yuxi	07:30/13:30	110	—
Kunming—Xiushan	07:30	143	—
Kunming—Tonghai	08:00	143	—
Kunming—Jiangchuan	08:00	104	—
Kunming—Shiping	08:00	240	Jiangchuan, Tonghai
Kunming—Mengzi	07:30	322	Lunan, Kaiyuan
Kunming—Gejiu	07:30	320	Lunan, Kaiyuan
Kunming—Jianshui	07:30	220	Jiangchuan, Tonghai
Yuxi—Kunming	07:10-14:00 31 runs	110	—
Yuxi—Kaiyuan	07:20/07:40	215	Tonghai
Yuxi—Gejiu	07:20/07:40	210	Tonghai
Yuxi—Jianshui	07:30	128	Tonghai
Gejiu—Kunming	07:30	320	Mile, Kaiyuan
Gejiu—Kunming	07:30	320	Jianshui, Tonghai
Gejiu—Yuxi	07:30	208	Jianshui, Tonghai
Gejiu—Tonghai	07:30	157	Jianshui

Flights to and from Hong Kong / Guangzhou / Kunming

Route	Days of Week	Dep.	Arr.	Flight No.
Hong Kong—Guangzhou	2	10:10	10:40	CZ302
	1 3 4 5 6 7	18:00	18:30	CZ320
	1 2 3 4 5 6 7	11:50	12:20	CZ304
	1 2 3 4 5 6 7	20:00	20:25	CZ306
Guangzhou—Hong Kong	2	08:30	09:10	CZ301
	1 3 4 5 6 7	08:25	09:00	CZ319
	1 2 3 4 5 6 7	10:20	10:55	CZ303
	1 2 3 4 5 6 7	18:20	18:55	CZ305
Hong Kong—Kunming	4 7	13:10	16:10	KA393
	1 2 5 6	13:40	15:40	CZ342
Kunming—Hong Kong	4 7	17:10	18:10	KA392
	1 2 5 6	10:50	12:50	CZ341
Guangzhou—Kunming	3	11:55	13:55	SZ4316
	4	14:35	16:20	SZ4362
	7	07:50	10:40	CZ3401
	1 7	09:55	11:40	SZ4364
	1 2 5 6	08:05	09:55	CZ3409
	1 3 5 7	17:25	19:10	SZ4342
Kunming—Guangzhou	3	09:25	11:15	SZ4315
	4	07:30	09:15	SZ4361
	7	11:40	14:20	CZ3402
	1 7	07:30	09:15	SZ4363
	1 2 5 6	16:30	18:20	CZ3410
	1 3 5 7	15:05	16:45	SZ4341

(Valid Autumn 1991)



Tourist Map of "China Folk Culture Villages"

Visit China '92 Major Festivals

Date	Event	Nationality	Venue	Activity
Jan. 5-Feb. 5	Ice and Snow Festival	Han	Harbin	Ice lanterns, ice sculptures and ice sports
Jan. 6-20	Rimed Trees Festival	Han	Jilin, Jilin Province	Rimed trees, ice lanterns, ice sculptures, lantern shows, fireworks, ice skating, skiing and fashion shows
Jan. 15	Longqing Gorge Ice Lantern Festival	Han	Yangqing County, Beijing	Ice sculptures
Feb. 4-7	Spring Festival, Flower Fair	Han	Guangzhou	Exhibition and sale of flowers, goldfish, miniature landscapes, New Year pictures and arts and crafts
Feb. 3-8	Spring Festival, Temple Fairs	Han	All China	Temple fairs are a major part of Spring Festival celebrations for the Han. Spring Festival is the most important festival of the year for Han, Manchu, Bai, Zhuang and Bouyei nationalities.
Feb. 4	International New Year Picture Festival	Han	Tianjin	Exhibition, discussion and sale of New Year pictures
Feb. 18-21	Di Opera	Bouyei	Anshun, Guizhou Province	Di operas in open field
Feb. 16	Fuxi Temple Ceremonies	Han	Tianshui, Gansu Province	Fuxi is the legendary ancestor of the Chinese nation. Folk activities include sacrificial rites and the beating of sheepskin drums.
Feb. 19-21	Sugar Ball Fair at Haiyun Buddhist Convent	Han	Qingdao, Shandong Province	Shopping at the temple fair; making and tasting sugar balls and other local snacks; artistic performances
Feb. 13-21	Buddhist Ceremony at Longwu Monastery	Tibetan and Han	Tongren County, Huangnan Tibetan Autonomous Prefecture, Qinghai Province	Religious dances, <i>shehuo</i> (Han recreational folk activities), Tibetan dances and dramas, art exhibition and trade activities
Feb. 19	Lusheng Festival	Miao	Kaili, Guizhou Province, and Rongshui, Guangxi Zhuang Autonomous Region	Lusheng (a reed instrument) contest, cockfights, horse racing, dances and antiphonal singing
Feb. 18	Jinling Lantern Show	Han	Nanjing, Jiangsu Province	Lantern and acrobatic shows; eating <i>yuanxiao</i> (sweet dumplings made of glutinous rice flour)
Feb. 18	Lantern Festival	Han	Changzhou, Jiangsu Province	Lantern show, folk entertainment
Feb. 18, May 16, July 6, Oct. 17	Buddhist Ceremonies at Ta'er Monastery	Tibetan, Mongol and Tu	Ta'er Monastery, Huangzhong County, Qinghai Province	Butter-sculpture exhibition, Sunning the Buddha ceremony, religious dances and other Buddhist activities
March 1	Munao Song and Dance Festival	Jingpo	Mangshi and Wanding, Yunnan Province	Jingpo folk songs and dances, sword dance, toasting and antiphonal singing
March 3-7	Gaotai Fair	Tu, Tibetan and Hui	Huzhu Tu Autonomous County, Qinghai Province	Fair, <i>shehuo</i> , folk dances and plays
March 22	Sword-Ladder Festival	Lisu	Tengchong County, Baoshan Prefecture, Yunnan Province	Climbing sword ladders and walking over hot charcoal
March 23-25	Nantong International Kite Festival	Han	Nantong, Jiangsu Province	Nantong is one of four famous kite producers in China. During the festival various whistling and other kites will fly for a spectacular sight
April 1	Weifang International Kite Festival	Han	Weifang, Shandong Province	Flying kites and taking local folk tours
Mid-April	Kite Festival	Han	Mentougou District, Beijing	Kite flying and kite contests
April	Birthday of Emperor of Yan	All	Suizhou, Hubei Province	Seminar on Emperor Yan, visits to Shennong Cave, Shennong Stele, unearthed bells and chimes and Dahongshan National Scenic Area. Trade talks
April 5	Hainan Sanyuesan Ethnic Carnival	Li and Maio	Tongshi (Tongza), Hainan Province	A multinationality get-together. Nationality songs and dances, arts and crafts and martial arts competitions. Tasting local snacks. Trade and investment talks
April 12-May 3	Qingdao Flower Fair	Han	Qingdao, Shandong Province	Looking at flowers, planting trees, going shopping and watching performances
April 5	Root-Seeking and Ancestor-Worship Day	Han	Hongtong County, Shanxi Province	Five hundred years ago many people emigrated to Beijing and Henan, Hebei, Anhui and Shandong provinces from Shanxi.
April 5-15	Cherry Blossom Festival	Han	Wuxi, Jiangsu Province	Planting cherry trees and looking at cherry blossoms
April 25 and Oct. 4	Mazu Festival	Han	Meizhou, Fujian Province	Worship of Mazu, Goddess of the Sea
April 10	Peach Blossom Festival	Han	Beijing	Peach blossoms in the Botanical Gardens and the former residence of Cao Xueqin, author of the novel <i>A Dream of Red Mansions</i>

Date	Event	Nationality	Venue	Activity
April 21-30	Longhua Temple Fair	Han	Shanghai	Crafts market, local snacks, art performances and trade
April 5	Zhuang Nationality Song Festival	Zhuang	Nanning, Liuzhou and Guilin, Guangxi Zhuang Autonomous Region	Antiphonal singing and other courtship activities
April 5	Fireworks Festival	Dong	Sanjiang, Guangxi Zhuang Autonomous Region	Fireworks, cockfights and <i>lusheng</i> contest
April 5	Fengdu "Ghost City" Fair	Han	Fengdu, Sichuan Province	Evening temple fair, "ghost" plays and folkways
April 21-30	Peony Show	Han	Heze, Shandong Province	Viewing a million peonies
April 17	Third-Month Fair	Bai	Dali, Yunnan Province	Ethnic dances, horse racing, dragon and lion dances and trade
April 11-20	Gathering of Chen's Taijiquan Fans	Han	Chenjiagou, Wenxian County, Henan Province	Memorial ceremony for Chen, the martial arts master, <i>taijiquan</i> exhibition and martial arts competition
April 10-12	Yixing Pottery and Porcelain Festival	Han	Yixing, Jiangsu Province	Academic exchanges, demonstrations of pottery making in imitation of ancient pottery and porcelain workshop, folklore tours
April 13-15	Water-Splashing Festival	Dai	Xishuangbanna and Dehong, Yunnan Province	Splashing water, peacock dance, dragon boat races, setting off rockets and other activities
April 15-25	Peony Festival	Han	Luoyang, Henan Province	Viewing peonies and visiting Museum of Ancient Tombs and Longmen Grottoes
April 5	Bairam Festival	Hui	Yinchuan, Ningxia Hui Autonomous Region	Ablution, worship, butchering of chickens and sheep, and weddings
April 5	Lanting Calligraphy Day	Han	Shaoxing, Zhejiang Province	Calligraphy demonstrations and exhibitions, drinking, poem recitations and other activities
April 7	Shaoxing Wine Festival	Han	Shaoxing, Zhejiang Province	Savouring local wine, reciting poems, painting, watching folk performances and holding trade talks
April	Boat Fair	Han	Yangzhou, Jiangsu Province	Play performances on boats, on-water trade
April 8-15	Suzhou Classic Gardens Art Festival	Han	Suzhou, Jiangsu Province	Seminar on garden art, visiting gardens and garden lantern shows and enjoying local operas
April	Cultural Festival of the Song Dynasty Capital	Han	Kaifeng, Henan Province	Song Dynasty history and culture studies, food display and sale, and Song Imperial Street tour
April 30	Flower Drum Opera Festival	Han	Huainan and Bengbu, Anhui Province	Han nationality folk songs and dances over 4,000 years old
April	International Tea Culture Festival	Han	Hangzhou, Zhejiang Province	Introduction of tea culture, exhibition of tea sets, calligraphy, paintings, and photographs, international seminar, touring, sale of famous teas
May 16	Miao Festival	Miao	Guizhou, Hunan, Sichuan and Hubei provinces	Playing <i>dongxiao</i> (vertical bamboo flute), antiphonal singing, <i>lusheng</i> contest, lion dance, dragon dance and martial arts contest
May 10	Paoma Mountain Fair	Tibetan and Han	Kangding, Sichuan Province	Mountain tours, picnics, singing and dancing, horse racing and trade activities
May 10-15	1, 125th Anniversary of the Death of Monk Yixuan	Han	Lingji Temple, Shijiazhuang, Hebei Province	Commemorative activities
May 16-20	Anguo Chinese Medicine Festival	Han	Boading, Hebei Province	Visiting China's largest centre for Chinese medicine, the Drug King's Temple, pharmaceutical factory, herb cultivation, medicinal cuisine, folk art
May 13	Scholar Tree Festival	Han	Dalian, Liaoning Province	Admiring the trees, artistic performances, folk customs, cultural and sports exchanges, shopping, picnicking, seafood barbecue and <i>huaihua</i> (scholar tree blossoms) banquet
May-Oct.	Food Festival	Various	Beijing, Tianjin, Shanghai, Guangzhou, Guilin, Nanjing and Chengdu	Various cuisines and snacks, sampling and competition, artistic performances
End of May	Chinese Rose Festival	Han	Tianjin	Flower show, wedding ceremony, kite flying and other activities
June 5	Drinking-Water Day	Han	Wudalianchi, Heilongjiang Province	Drinking mineral water, bathing in mineral water, watching artistic performances
June-July	Litchi Festival	Han	Shenzhen, Guangdong Province	Sampling litchi, trade talks, fashion show, artistic performances, angling, horsemanship, tug-of-war on the water
June 10-12	Corban	Uyur and Hui	Kashi, Xinjiang Uyur Autonomous Region, and Yinchuan, Ningxia Hui Autonomous Region	Worship Allah. Tens of thousands of people dance the <i>senam</i> . Visit bazaars and families and buy local specialties

Date	Event	Nationality	Venue	Activity
June 26	Pearl Buck's Birthday	Han	Zhenjiang, Jiangsu Province	<i>The Good Earth</i> , Pearl Buck's prizewinning novel, revealed China in the 1930s. Return to the "Good Earth" and see the difference between new China and old
June 5	Dragon Boat Festival	Han	Zigui and Yichang, Hubei Province; Leshan, Sichuan Province; Xiamen, Fujian Province, and Guangzhou, Guangdong Province	Dragon boat competition. Eating <i>zongzi</i> (a pyramid-shaped dumpling made of glutinous rice wrapped in reed leaves), wearing a longevity lock and experiencing other festive folkways
June 5	International Dragon Boat Tournament	Various	Miluo, Hunan Province	Traditional dragon boat racing, sampling snacks, folk art performances, shopping
June	Three Gorges Art Festival	Han	Yichang, Hubei Province	Dragon boat racing, martial arts, <i>qigong</i> , root carving, miniature landscapes, snacks, trade talks, trip through the Three Gorges and Shennong Stream
June 23-30	International Beer Festival	Han	Qingdao, Shandong Province	Appraising beer, drinking competition, seminar on beer production technology, snacks, touring, trade talks, beer exhibition
July 12-18	Jinggangshan Trade Fair & Travel Week	All	Mts. Jinggang, Jiangxi Province	Trade talks, quality products exhibition and sale, touring in Mts. Jinggang, photographic exhibition
July	"Great Wall & Nature" Travel Week		Shanhaiguan to Badaling	Hiking, cycling or motoring along the section of the Great Wall from Old Dragon Head to Badaling
July 3-9	Art Week	Tu, Hui, Sala, Tibetan, Han	Xining, Qinghai Province	Artistic performances, folk sports, snacks, local opera, exhibition of photographs
July 24-27	Dragon Boat Festival	Miao	Taijing, Guizhou Province	Rowing dragon boats, presenting and demanding gifts, releasing doves, antiphonal singing between young males and females
July	International Gliding Festival		Jiayuguan	Gliders, hot-air balloons, parachutes, etc.
July	Dalian Clothing Festival	Han	Dalian, Liaoning Province	Clothing exhibition, fashion show competition, design competition, artistic performances, flower lantern show, gathering on the sea
July-Aug.	Wutaishan International Travel Week	Han	Mt. Wutai, Shanxi Province	Summer resort, Buddhist activities, touring
July 23-25	Torch Festival	Yi, Bai, Naxi, Hani, etc.	Yunnan and Sichuan provinces	Torch procession, singing and dancing
Aug. 10-14	Sholdon Festival	Tibetan	Lhasa	Tibetan opera, sunning the Buddha
Aug.	Seventh-Month Buddhist Ceremony at Labrang Monastery and Langshan Festival	Tibetan	Xiahe County, Gansu Province	Religious activities, local customs, horse riding, evening on grasslands, snacks
Aug. 15-25	Nadam Fair	Mongol	Inner Mongolia	Wrestling, horse racing, archery, Mongolian dancing, commodity trading
Aug. 25-Sept. 25	Gong and Drum Festival	Han	Linfen, Shanxi Province	Grand spectacle of gong and drum performances — a tradition of more than 4,000 years
Aug. 15	Old People's Day	Korean	Yanbian, Jilin Province	Korean dancing, sports meet for the elderly, family gatherings
Aug. 20-26	Grape Festival	Uygur	Turpan, Xinjiang	Melon fair, fruit street, camel show
Aug.	Longan Festival	Han	Zhangzhou, Fujian Province	Longan sampling and trading
Aug.	Watermelon Festival	Han	Daxing County, Beijing	Watermelon judging and trading
Aug.	Beijing International Beer Festival	Various	Beijing	Participation of world-renowned breweries, quality beer sampling and appraisal, drinking competition, artistic performances
Sept.	Viewing the Mid-autumn Moon from Mt. Tai (for overseas Chinese)	Han	Tai'an, Shandong Province	<i>Qigong</i> , poem reciting and enjoying the moon on top of the mountain, tolling the bell in Taishan Temple, bonfire evening recreating religious activities of the Song Dynasty
Sept.	Sino-Japanese Folk Customs Week	Various	Beijing	Folk art performances jointly sponsored by Beijing and several Japanese cities
Sept.	International Shaolin Martial Arts Festival	Han	Shaolin Temple, Mt. Songshan, Henan Province	<i>Qigong</i> and martial arts, cruise on the Yellow River
Sept. 14-16	International Race up Mt. Tai	Han	Tai'an, Shandong Province	Mountain climbing, recreation of ancient ceremonies
Sept. 15	Steam Locomotive Day	Han	Datong, Shanxi Province	Visit to Steam Locomotive Museum, riding on steam train
Sept.	Pottery and Porcelain Festival	Han	Zibo Shandong Province	Seminar on porcelain, commodity fair, quality goods exhibition and trading

Date	Event	Nationality	Venue	Activity
Sept. 26- Oct. 10	International Confucian Culture Festival	Han	Qufu, Shandong Province	Recreation of ancient Confucian ceremony, study tour on Confucius
Sept.	Tonghua Wine and Ginseng Festival	Han, Manchu	Tonghua, Jilin Province	Fireworks, yangko dancing, artistic performances, visit to winery, sampling wines of different countries
Sept. 3	September Festival	Korean	Yanbian, Jilin Province	Grand group callisthenics, wrestling, springboard, swinging
Sept.	Tenth Temple Fair at Mt. Jiuhua	Han	Guizhi, Anhui Province	Poem recitation, exhibition of painting and calligraphy, Buddhist activities
Sept. 27	World Tourism Day	Various	Beijing	Celebrations, sightseeing, exhibitions, artistic performances and sports
Sept.	International Fireworks Day	Han	Liuyang, Hunan Province	Fireworks competition, fireworks evening, trade
Sept. 5-7	Ginseng Festival	Han	Fusong, Jilin Province	Ginseng trading fair, fireworks evening, ginseng banquet, ginseng bathing, ginseng picking in traditional style
Sept. 11	Mid-autumn Moon over Lake Taihu	Han	Wuxi, Jiangsu Province	Watching the moon and fireworks on the lake, folk recreational activities, sampling Wuxi boat cuisine
Late Sept.- early Oct.	Flower Fair and Gourmet Festival	Han	Yangzhou, Jiangsu Province	Flower fair, lantern exhibition, miniature landscapes, sampling Yangzhou cuisine and snacks
Sept. 8-12	China Silk Tourism Day	Han	Suzhou, Jiangsu Province	Visiting silk museum, embroidery
Sept. 12-22	Ningxia Yellow River Culture Festival	Various	Yinchuan, Ningxia Hui Autonomous Region	Traditional art performances, touring, exhibition of crafts and local products
Sept.	Guangdong Folk Art Carnival	Han	Guangzhou	Traditional performances of Lingnan culture
Sept. 4-6	Nadam Fair	Mongol, Han	Qinghai and Henan provinces	Horse racing, wrestling, singing and dancing, yak racing, horsemanship
Sept. 9	Three-Hundredth Anniversary of Master Wu Zhong, Founder of Bajie Shadow Boxing	Hui	Cangzhou, Hebei Province	Unveiling ceremony of memorial monument to Master Wu Zhong, International seminar on Bajie shadow boxing, training programme
Sept. 26	International Forestry Festival	Han	Zhangjiajie National Forest Park, Hunan Province	Study of forest protection and utilization, exhibition of forest products
Oct.	Jingchu Culture and Art Festival	Han	Wuhan, Jiangling and Zigui, Hubei Province	Visiting museums and ancient towns, rowing dragon boats, cruise through the Three Gorges
Oct. 9-12	Martial Arts Festival	Han	Cangzhou, Hebei Province	Martial arts demonstrations
Oct.-Nov.	Chrysanthemum Displays in Ancient Capital	Han	Kaifeng, Henan Province	Viewing chrysanthemums
Oct. 4	Double Ninth Festival	Han	Beijing, Jinan	Mountain climbing, viewing chrysanthemums, kite flying, drinking
Oct. 4	Mountain Climbing Festival	Han	Changshu and Yushan, Jiangsu Province	Mountain climbing competition, sampling Changshu cuisine
Oct. 4	International Poetry Recitation	Han	Ma'anshan, Anhui Province	Mountain climbing and drinking, writing and discussing Chinese classical poems, visiting Li Bai Memorial Hall
Oct.	International Marathon	Han	Dalian, Liaoning Province	Marathon
Oct. 11-14	International Pottery and Porcelain Festival	Han	Jingdezhen, Jiangxi Province	Trade talks, exhibition, archaeological and porcelain studies
Oct.	Huangpu Art Festival	Han	Shanghai	Viewing lanterns and artistic performances, sampling snacks
Early Oct.	Chestnut Festival	Han	Tianjin	Mountain crops trading, ancient military games on the Great Wall, planting trees, visiting rural families
Nov. 10	Panwang Festival	Yao	Jinxiu, Guangxi	Beating long drums, worshipping ancestors, singing and dancing
Nov. 10	Shua Ge Tang (Singing Festival)	Yao	Liannan, Guangdong Province	Singing love songs in antiphonal style, drinking, worshipping ancestors
Mid-Dec.	Migratory Bird Week		Jiujiang, Jiangxi Province	Watching birds from high land or ship, sampling dishes, photography competition
Late Dec.	Chaoshan Gourmet Festival	Han	Shantou, Guangdong Province	Sampling Chaozhou and Shantou cuisine and snacks
Dec. 31	Bell Tolling on New Year's Eve	Han	Suzhou, Beijing, Hangzhou, Shanghai	Tolling bells at renowned bell temples
Mid-Dec.	Plum Blossom Festival	Han	Jiangxi	Viewing plum blossoms, creating poems and Chinese paintings related to plum blossoms

Dian Bronze Age Artifacts from Yunnan — Historically, Culturally, and Artistically Significant

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What is apparent is that the presence of such sophisticated bronzes in northern China at this time is not by any means solely the effort of the Yin-Shang peoples. There was already considerable commercial intercourse between various peoples and cultures in Asia then. Material testing of some of the bronzes taken from the Fu Hao tomb indicate that the materials themselves came from far-flung Yunnan. Although actual bronze artifacts later found in Yunnan are considerably more recent, the copper mines of Yunnan may have served as the mother lode for many of the most beautiful artifacts of the Bronze Age more than three thousand years ago.

Farmers plowing at Shizhaishan, forty kilometres south of Kunming in Chenggong County discovered some of their ancestors' own contributions to China's bronze tradition during the early 1950's. Since then, archaeologists have unearthed 48 Bronze Age tombs mostly dating from the Warring States Period (475-221 B.C.) and the Western Han Dynasty (206 B.C.-A.D. 24). The motifs of the artifacts reveal the daily life, customs and rituals of the people in the Kingdom of Dian. A comparison of the Shizhaishan bronzes and their contemporary counterparts from the mainstream of Chinese culture is most interesting, in terms of the differences in the actual pieces themselves and what these differences suggest in the development of art and the outlook in life in both cultures.

The Dian people in Yunnan had already mastered many advanced techniques in crafting their bronzes, including gold plating and gold and silver inlay decoration. In fact, in terms of the skill and sophistication of workmanship, Dian bronzes at least matched, and in some cases even exceeded the state of the art in the Han Dynasty. Similar to the bronzes of the Han Dynasty, the motifs depicted are no longer dominated by supernatural or symbolic themes, but rather more realistically depict human endeavours as well as animals. Hunting and fighting predominate in the Dian bronzes, but other artifacts suggest that Dian was in fact an advanced agricultural society.

At this time, Yunnan had already demonstrated the diversity of its ethnic groups for which it is now famous. In addition to aboriginals and their indigenous culture, nomads from the north and Yue people from Guangdong and Guangxi had also settled down in Yunnan. By the early 4th century B.C., as noted elsewhere, Han Chinese had also taken up residence there, and brought with them the culture of the Central Plains. The first historical reference to the Kingdom of Dian appears in the second century B.C. Sima Qian, China's greatest classical historian, mentions that Dian was allied with the Han Dynasty emperor as part of the tributary system. Tomb Number Six at Shizhaishan yielded a seal presented to the King of Dian by the emperor recognizing tributary status.

As these bronzes at Shizhaishan were found in tombstones, it can be safely concluded that they were created for utilitarian purposes, if not to be used in rituals

or daily life, then in securing happiness and prosperity for the deceased in the next world. In this respect, they are no different from bronzes in the Han Dynasty. Both sets of bronzes depart company from previous bronze tradition in that some pieces realistically record detailed events of social activity. It is in the portrayal of these events that there is an interesting digression. There is a greater sense of empathy between artist and artwork in the Dian bronzes. The ardour of agriculture and grisly depictions of human sacrifice come to life. The bronze figures here laughed, wept and became thoroughly inebriated. In the absence of corroborative evidence, it is premature perhaps to conclude that the bronzes were primarily created for enjoyment, and, almost as an afterthought, used in funerary rituals; but there is also evidence that art for art's sake in bronzeware was also being created in China at that time. The liveliness of the figures portrayed are indicators that in the Kingdom of Dian, a fundamental change had taken place in the relationship between man and his world — from a sense of fear to an attitude of confidence. The craftsmen in Dian were less encumbered by an orthodox tradition than their counterparts in the Han Dynasty; thus they would be more predisposed to create pieces which satisfy their own aesthetic criteria. Concurrently, during the Han Dynasty, the art of bronze production seemed to undergo a slow but sure deemphasis in favour of porcelain.

Yunnan bronze culture can be classified according to available materials into four types defined according to geography as follows: Dianchi culture, Erhai culture, northwestern Yunnan culture and Yuanjiang culture (also known as Red River culture and found in southern Yunnan). Dianchi bronze culture centres around Lake Dianchi, extending in the northeast from Qujing. Its northern boundary cannot at this time be clearly defined. The southern boundary does not stretch beyond the Yuanjiang River. The eastern boundary extends to Luliang County while the western boundary goes as far as Lufeng.

The following bronzeware have been unearthed in Shizhaishan in Jinning and Lijiashan in Jiangchuan, and are representative of the Dianchi culture. A group of ancient tombs had been excavated at four different times from 1955 to 1960 in Jinning. These tombs house the remains of aristocrats of the Kingdom of Dian. The bronzeware found in the tombs possess a local flavour since they in fact are cultural relics of a minority nationality's ancestry.

Another tomb complex excavated in 1972 in Lijiashan, Jiangchuan, contains bronzeware with features closely resembling those found in Shizhaishan, Jinning. The occupants of the tombs were in all probability officials under the King of Dian. Textual research reveals a close relationship between the bronzeware found in the two tomb complexes. C

Translated by He Fei

1992 Festivals List for Wuxi

Wuxi in Jiangsu Province on Lake Taihu, is planning to celebrate the following festivals in 1992 according to the local tourism bureau:

March 20-April 20: Wuxi Orchid Show

April and May: Cherry Tour

April 10-12: China Yixing Pottery Art Festival

April 28-30: Wuxi International Croquet Tournament

April 15-May 15: Wuxi Azalea Show

September 10-12: Viewing the moon during Mid-Autumn Festival at Lake Taihu

October 8-18: Wuxi Angling Festival on Lake Taihu

November 1-30: The Fourth Chinese Chrysanthemum Variety Show

Jin and Yuan Ceramics Unearthed

A batch of 499 pieces of ceramics from the Jin (1115-1234) and Yuan (1271-1368) Dynasties were found by a villager in Benxi, Liaoning Province. More than 200 unbroken ceramic bowls, trays, plates and basins were recovered. This is the first time that so many ancient ceramic wares have been unearthed at one time and one place in Northeast China.

Beijing in 1992

A tourism fair is to be held in Beijing in June, 1992, as part of the "Visit China '92" year-long celebrations. No fewer than 30 provinces, autonomous regions and municipalities as well as travel agencies from Hong Kong and Macau will take part in the fair. It will be staged in the China International Trade Centre. Over 10,000 square metres of space will be available to show all the various tourist activities to be found in China. More than 2,000 professionals from the international tourist industry sector are expected to attend.

International Air Transportation More Convenient

China Travel Service initiated a new service for foreign residents of China going to Manila, the Philippines and Jakarta, Indonesia for business or holiday. For individuals, CTS offers preferential air ticket booking, accommodation reservation and a welcome and departure service. Packaged group tours range from five to nine days. For information, please call: 512-9933 Ext. 2091 (Beijing)

Air China now accepts American Express credit cards as payment for flights booked at its offices in Beijing, Shanghai and Guangzhou. This service is to be extended to other booking offices in the near future.

New Hotels Open in China

Holiday Inn has recently opened a hotel in Xinjiang Autonomous Region at Ürümqi. With 383 rooms, it is the first three-star hotel in Xinjiang.

The SARA Hotel, opening in October 1991, will not levy surcharges for its guests and patrons of its restaurants and bars. Centrally located on Beijing's Wangfujing shopping thoroughfare, the hotel, a rebuilt construction of the Huaqiao Dasha (Overseas Chinese Mansion), is a joint venture between SARA AB of Sweden and the All China Federation of Returned Overseas Chinese.

Beijing Rainbow Hotel, officially opening in September, is a modern hotel jointly set up by Beijing Tourism Corporation, Sapporo Breweries Ltd. and Tokyo Maruichi Shoji Co. Ltd. With 690 rooms and suites the hotel is located at the centre of Beijing only minutes' walk from the Tian'anmen Square.

A Museum of Masks

A Museum for props of primitive theatrical performances opened in Tongren County in Guizhou on October 16. The theatrical performances, known as the *Nuo* drama, are believed to have originated more than 3,000 years ago from religious ceremonies, and have been passed down from time immemorial. The most spectacular exhibits are the *Nuo* masks, several of which have been passed down for several generations.

Imperial Feasts in Nanjing

A museum in the Daxing Palace at Nanjing, Jiangsu, home of the author of the novel, *A Dream of Red Mansions*, Cao Xueqin, is serving both imperial feasts and the everyday meals of officials and ordinary people. The museum also has an exhibit of the mealtime customs and etiquette in imperial palaces dating from the Qin Dynasty (221-207 B.C.) to the Qing. There are nineteen dining rooms of various styles in the museum, including an imperial one decorated with valuable cultural relics and equipped with modern facilities.

New Air Travel Routes

Haikou, Hainan-Kuala Lumpur, Malaysia via Shantou, Guangdong started in September, twice a month, leaving Haikou at 12:50, Shantou at 15:10 and Kuala Lumpur at 09:30. Shantou is a coastal open city in Guangdong, with flights to Hong Kong, Singapore and Bangkok.

Ningbo, Zhejiang-Shenyang, Liaoning is offered by China North Airlines. The duration of the flight is two hours and twenty minutes.

Hong Kong's Dragonair has started a weekly scheduled charter service between Hong Kong and Changsha in Hunan Province. The flight departs Hong Kong on Fridays at 16:40 and arrives in Changsha at 18:00. The return flight leaves Changsha at 19:00 on Friday and arrives in Hong Kong on Friday night at 20:20.

Four Economic Zones for Tibet

The Tibet Autonomous Region has decided to divide its 22 counties and border crossing areas into economic zones of four types as listed below:

- Nationality trade development zones, including Burang and three other counties and the Zham Border Crossing Point;
- Export-oriented agricultural and mining zones, including Rutug and six other counties;
- Agricultural, animal husbandry and forestry zones, including Mainling and four other counties;
- Poverty-elimination zones, including Medog and four other counties



Tourist Trips in Fujian

Travel agencies in Dongshan in Fujian Province are to organize trips for pilgrims from Hong Kong, Macau, Taiwan and Southeast Asia wishing to visit the Temple of the God of War (Guandi/Guangong) in Dongshan, Chengdu in Sichuan Province and Yuncheng in Shanxi Province. Trips to the tomb in Luoyang in Henan Province where his head is buried and another in Danyang in Hubei Province where his body is said to lie can also be arranged. There will be nine itineraries which take in more than ten provinces and 100 scenic sites. The tours will last four to twelve days.

In addition, tourist authorities in the Wuyi Mountains in Fujian Province will initiate courses lasting six months for foreigners wishing to study calligraphy, Chinese painting, *qigong*, and other aspects of Chinese culture. Those taking these courses will at the same time be able to be inspired by the beautiful mountain scenery of the Wuyi Mountains, the cliff sculptures, the Tianxin Yongle Temple and to sample the famous green teas of the area.



Wuzhou's Snakes

Wuzhou Snake Park in Guangxi Zhuang Autonomous Region is now open to tourists. This snake farm which changed its name to "Snake Park" in 1988 is the biggest of its kind in Southeast Asia. In the park one can visit a snake cave, exhibit halls and dine on a snake meal in the restaurant. Products made from snakes are also on sale. A visit there ends on an exciting note: a fight between a snake and a mongoose!



Tourist Winter Trip Around Beijing

A Beijing travel service is planning to start a winter trip around Beijing for tourists. Despite the fact that Beijing is very cold in winter, tourists will be able to enjoy themselves at the Spring Festival, the Temple Fair, the Ice Lantern Festival, the Lantern Festival, etc. Visitors can also feast on dumplings and mutton hot-pot as well as sample Chinese tea. Invitations to share a home-cooked meal with a Beijing family is also part of the winter trip plans.

NEXT I S S U E



QING IMPERIAL EXCURSIONS TO THE NORTH

Our next issue takes you to the Qing Imperial Hunting Grounds north of Chengde, about 250 kilometres from Beijing. Here, the emperors, like their Western counterparts in days of yore hunted and observed military exercises amidst great pomp and ceremony. Along the way we stop to admire some of the priceless relics from the Qing imperial collection, to inspect a group of temples that these emperors commissioned to have constructed and to pay a visit to the impressive mausoleums where these same rulers now repose.



- The Qing Imperial Hunting Ground — A Visit to Mulan Enclosure
- In Search of Imperial Relics
- Scenic Route of the Outer Temples
- The Customs of the Eight Banner Descendants
- The Eastern Qing Mausoleums

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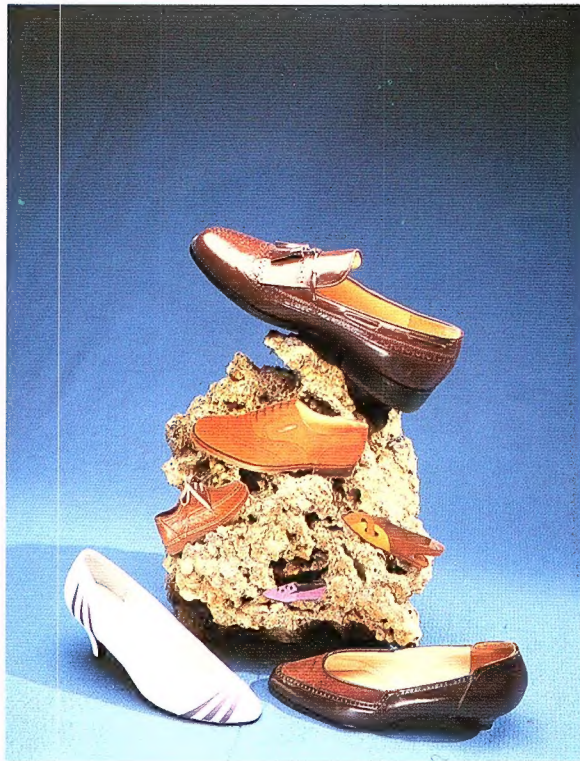


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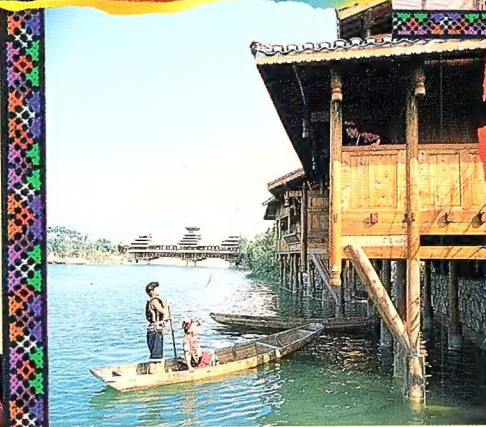
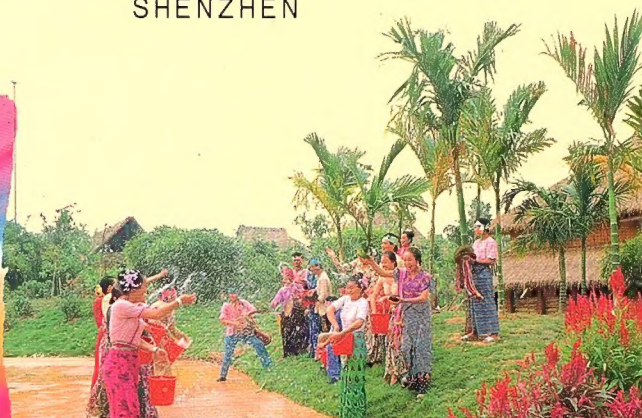
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